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# CLASS OF SERVICE

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# WESTERN UNION TELEGRAM

W. P. MARSHALL, PRESIDENT

1201

# SYMBOLS

DL=Day Letter

NL=Night Letter

LT=International Letter Telegram

The filing time shown in the date line on domestic telegrams is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination.

1250 MAR 26 PM 1 53

NA 071 PD AR=CHAMPAIGN ILL 23 1151AMC=

MRS EDITH HALPERT, DOWNTOWN GALLERY=

32 EAST 51 ST=

WE HAVE ONLY \$600 STILL AVAILABLE FOR PURCHASE AWARD IS  
THERE ANY POSSIBILITY WE COULD ACQUIRE KININGSTEIN'S DEAD  
MAN FOR THAT FIGURE? PLEASE WIRE=

C V DONOVAN=

Univ. of Ill.

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

Mrs. Ralph Alfred Jessar  
3417 Warden Drive  
Philadelphia 20, Pennsylvania

March 1, 1959

Dear Mrs. Halpert,

Would it be possible for you to obtain for us a catalogue from the gallery or museum in Nebraska where our Horace Pippin is being shown.

Also, may we have from you a letter stating the authenticity of the painting and any history of it that you have in reference to when it has been shown, collections it has been in, etc. In addition, for insurance purposes, may we have a letter of its valuation.  
Thank you very much.

Sincerely,  
Gayle Jessar



# THE ART INSTITUTE OF CHICAGO

MICHIGAN AVENUE AT ADAMS STREET CHICAGO 3 ILLINOIS TELEPHONE CENTRAL 6-7080

March 2, 1959

Dear Mrs. Halpert:

Thank you for your letter of February 27 which arrived as Mrs. Kuh was leaving for Texas to give a series of lectures there.

We are glad to know that we may have the Rattner EVENING LANDSCAPE for the Society for Contemporary American Art Exhibition.

Gouaches are eligible for the Society's exhibition. Will you, therefore, kindly let us have information about the WEBER picture selected by Mr. Leo Guthman as his choice? Budworth will be asked to collect the Weber picture along with the Rattner later this month.

Thank you again for letting us have these two works for the Society show.

Sincerely,

*P. Lukens*  
Patronel Lukens, Assistant  
Department of Painting  
and Sculpture

Mrs. Edith G. Halpert, Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

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820 W. PITTSBURGH STREET  
GREENSBURG, PA.

March 2, 1959

Miss John  
Barney

Dear Elith Halpert -

Sorry I could not be there today for the  
Ben Shahn penning - party. May be  
in N. Y. again March 20 - 21<sup>st</sup> - & if so  
will try to see you, & the show.

I send information on drawings you  
requested for records.

Would you please send me an  
approximate figure for insurance purposes?  
They are not, currently, for sale - but  
when as & if - I would give you a  
first opportunity to acquire

Best wishes sincerely  
Joseph S. Tucker,

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ROSALIE BERKOWITZ

29 EAST 84TH STREET

NEW YORK CITY 21, NEW YORK

Phillip Sells

48 W 37th

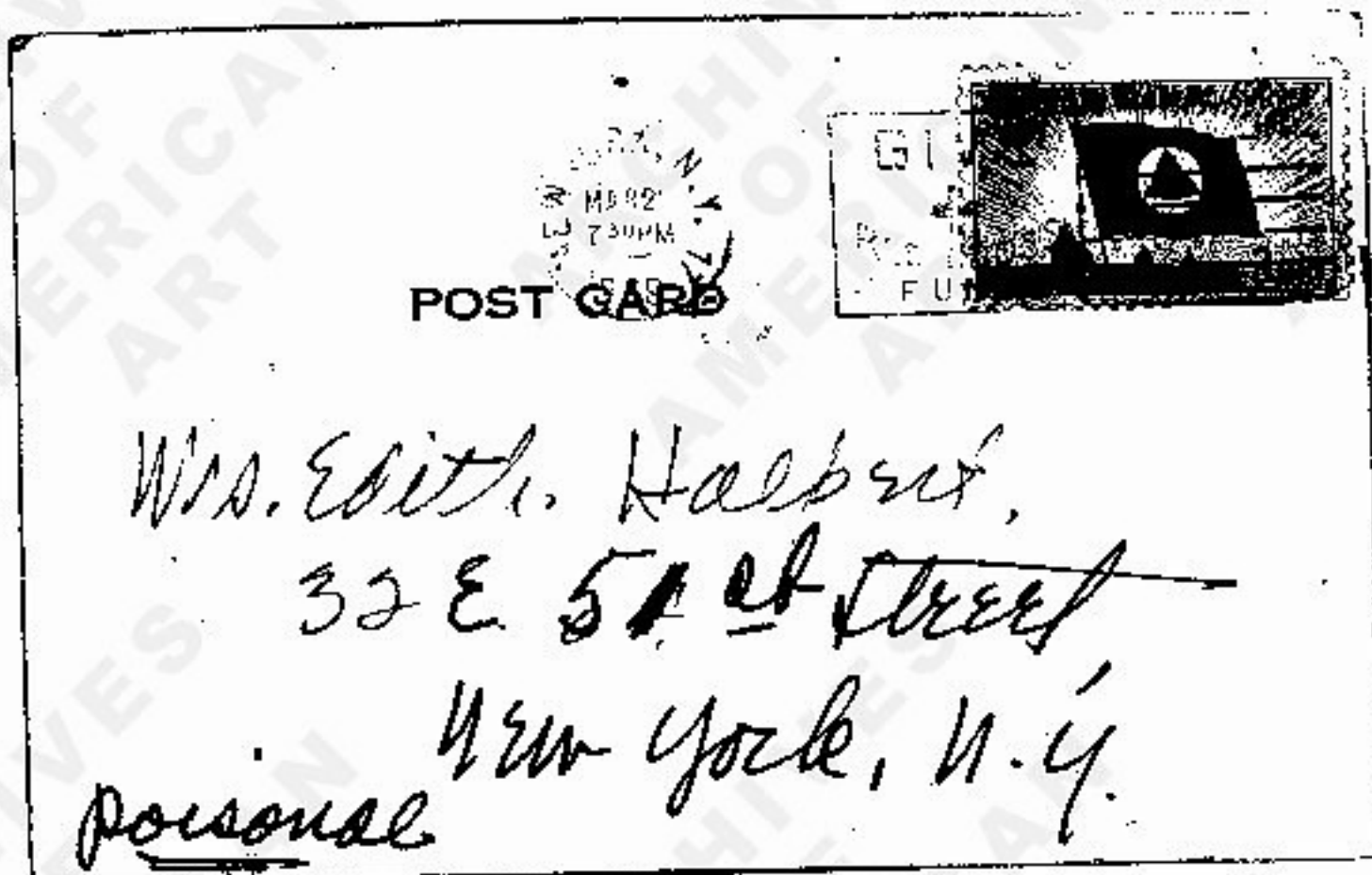
Lo. 5-0274

Dear Madam!

Here it is!

Love & Devotion

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135 SOUTH LA SALLE STREET

CHICAGO 3, ILLINOIS

CHAIRMAN OF THE BOARD

Winter Residence:  
Palm Beach Towers  
Palm Beach, Florida

March 2, 1959

Miss Edith Halperin  
Downtown Gallery  
32 East 51st Street  
New York, New York

Dear Miss Halperin:

Sorry not to have been in New York  
to attend the preview showing of the  
works of Ben Shahn to which you were  
kind enough to invite me.

Have heard so many nice things  
about you and the way you conduct the  
Gallery's business that someday, am  
going to surprise you by dropping in  
when I am on one of my visits to New York.

Yours sincerely,

Nathan Cummings  
ew



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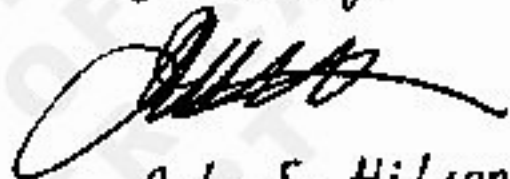
John S. Hilson  
120 Broadway  
New York 5, N. Y.  
March 2, 1959

Miss Edith Halpert, Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, N. Y.

Dear Miss Halpert:

I certainly would agree  
to the inclusion of "California  
Industrial" in the Art:USA exhibition  
in the Coliseum.

Sincerely,

  
John S. Hilson

JSH/tc



I. M. SCHWARZKOPF, INC.

110 EAST 42ND STREET

NEW YORK 17, N.Y.

OXFORD 7-0344

CONSTRUCTION  
ENGINEERING  
REAL ESTATE  
MANAGEMENT  
LEASING  
SALES

March 2, 1959

Downtown Gallery  
32 East 51 St.  
New York, N. Y.

Att: Mr. Lawrence Allen

Dear Lawrence:

I return herewith the two water bills.

The paid one is for the frontage rate which covers everything in the building except the air conditioning equipment.

The second bill is for the air conditioning which is covered by a meter. This should be paid before March 31 otherwise there will be a penalty.

Sincerely,

I. M. SCHWARZKOPF, INC.

  
Irving M. Schwarzkopf

IMS:sbs  
encs.

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CHARLES SIMON

MARCH 2, 1959

THE DOWNTOWN GALLERY, INC.  
32 EAST 51ST STREET  
NEW YORK 22, NEW YORK

GENTLEMEN:

HERE IS MY CHECK FOR \$384 LEAVING A  
BALANCE DUE YOU OF \$1500 NET.

I TRUST THAT YOU HAVE COMPENSATED  
MR. DANIEL FOR THE SALE TO MR. HAGEDORN AND  
MYSELF AS PER OUR UNDERSTANDING.

THANK YOU.

SINCERELY,

*Charles Simon*

CHARLES SIMON

CS:JT  
ENCLOSURE

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THE TOLEDO MUSEUM OF ART  
FOUNDED BY EDWARD DRUMMOND LIBBEY

TOLEDO 1, OHIO

March 2, 1959

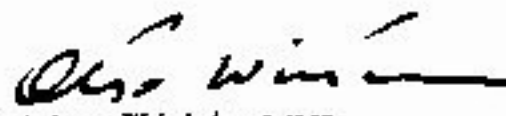
Mrs. Edith G. Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, N. Y.

Dear Mrs. Halpert:

Thank you so much for your nice note  
of February 27.

It means a great deal to me to have  
your good wishes, and it was most thoughtful  
of you to take the time to send them.

Sincerely,

  
Otto Wittmann  
Director

OW:11

Not to publishing information regarding sales transactions,  
researchers are responsible for obtaining written permission  
on both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 50 years after the date of sale.

WELLESLEY COLLEGE  
WELLESLEY 81, MASSACHUSETTS

DEPARTMENT OF ART  
JEWETT ARTS CENTER

March 2, 1959

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, N. Y.

Dear Mrs. Halpert:

X We are pleased to be able to  
include Bloom's Old Glass in our forth-  
coming exhibition. Thank you for letting  
us borrow it. You will hear from us very  
soon as to how and when it will be called  
for.

Sincerely yours,  
*Margaret M. Taylor*  
(Mrs) Margaret M. Taylor,  
Museum Assistant

*Is there?*

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*The Wisconsin Union*

UNIVERSITY OF WISCONSIN • MADISON

Elliot Starks, Director of Art  
Wisconsin Union  
University of Wisconsin  
Madison 10, Wis.  
March 2, 1959.

Downtown Gallery  
32 East 51 Street  
New York, N.Y.

Dear Sirs:

The Wisconsin Union Gallery Committee is now in the process of scheduling its shows for the season of 1959-1960. We would appreciate it if you could send us any information concerning shows which we might be able to schedule. We would also appreciate information concerning dates, fees, transportation cost, insurance, and the amount of space that the show will cover.

The Wisconsin Union Gallery is located at the ground level of the Memorial Student Union building. It has a daily attendance of 1,000 people. As Madison has no civic center our building is host to many conventions. The music and theater events draw state and surrounding audiences.

We would appreciate hearing from you in the near future.

Sincerely,

Dagny Quisling  
Union Gallery Committee Chairman

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ART:USA:59  
AT THE COLISEUM  
APRIL 3 - APRIL 19

March 3, 1959

Mrs. Edith Halpert  
c/o Downtown Gallery  
32 East 51 Street  
New York, N.Y.

*Edith*  
Dear Mrs. Halpert:

This note is to extend my personal thanks for the gracious loans of paintings which you are making for the ART:USA:59 exhibition.

We will, of course, exercise the utmost care in handling the paintings, and will have them fully insured for the amounts you state during the time they are in our care.

We will not need to pick up the paintings until four or five days before the exhibition opens, and will give you notice of the pickup day and hour several days before. At the time of pickup you will be given receipts from ART:USA:59 for responsibility and insurance.

Again, thank you for your generous cooperation.

Sincerely yours,

*Lee*  
LEE NORDNESS  
Director

LN:jb

Re: 1 painting by Charles Sheeler

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

PRESENTED BY: AMERICAN ART EXPOSITIONS, INC.

673 MADISON AVENUE

NEW YORK 21

NEW YORK

TEMPLETON 8-4696



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March 8, 1959

Professor Mario Falloni  
Via Margutta 51  
Rome, Italy

Dear Professor Falloni:

Thank you for your letter of February 20th and for letting me  
see the photographs of examples of your sculpture.

I am sorry to tell you that this gallery handles exclusively  
the work of American artists and that therefore, however much  
we might wish to cooperate with you, we would not be in a  
position to consider an exhibition of your work. Since there  
are so many galleries in New York that are interested in showing  
European artists I am sure you should have no difficulty in  
developing a satisfactory association.

I am returning your photographs under separate cover as requested.

With all good wishes,

Sincerely yours,

EGM:ph



# THE HACKLEY ART GALLERY

MUSKEGON 4, MICHIGAN

RICHARD YONKERS, DIRECTOR

March 3, 1959

Mr. John Marin, Jr.  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Mr. Marin:

In answer to your letter of February 27, in regards to the O'Keeffe painting.

We wrote to Mrs. Halpert some time ago, mentioning the painting would have to remain in Muskegon until it could be trucked to New York with a shipment for the Guggenheim Museum. This was to be done, and was done, in the earliest part of January. It has come to light that the North American Van Lines never delivered this painting on or about January 16th, to Hayes Packing and Storage Company, for delivery to you. Within recent days I think Mrs. Halpert and Miss Dellis of the Guggenheim Museum have conversed over the telephone about the matter. Evidently the company for some peculiar reason just left them in their warehouse in Clifton, New Jersey. I am sure by the time you receive this letter the painting will be in your hands and the whole matter is now being taken up with the President of the North American Van Lines, concerning what I consider to be gross negligence on their part.

I am just as sorry as I can be about the whole matter and will you please inform me of the condition of the painting upon receipt.

Very sincerely yours,

*Richard Yonkers*  
(R)

RY:jt

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TELEPHONE: WHITEHALL 3378.  
TELEGRAMS: OFORT, LE SQUARE, LONDON.

THE LEICESTER GALLERIES.

LEICESTER SQUARE.

LONDON, W.C.2.

3rd March, 1959

Mrs. Edith Gregor Halpert,  
The Downtown Gallery,  
32, East 51 Street,  
New York 22,  
New York, U.S.A.

Dear Mrs. Halpert,

Many thanks for your letter of February 19th.

The letter which the artist forwarded to you came from his friend Ronald Searle, the British humourist artist, and it was he who originally suggested that I approached Ben Shahn with the view to his holding an exhibition of drawings at the Leicester Galleries. This I did in October 1958, and my letter crossed in the post with one from Ben Shahn to Ronald Searle, in which he said that you were his agents, and that when my letter arrived he would pass it on to you. The other day Ronald Searle telephoned me and asked if we had had any news from Ben Shahn, to which I replied that we unfortunately had not. I thought that you would like to know the background of this project, such as it is.

Without being more familiar with dimensions, prices etcetera, it is a little difficult to know exactly what would be the most desirable form for the exhibition to take, but I had not thought of having any oils, as I had already imagined this would be difficult if not impossible. If the show were to consist of drawings, or drawings and prints, one of our galleries would take approximately thirty to forty, unless any are very large. As to time, not having heard before, we have rather filled up our programme this year, though it is possible that in our Entrance Gallery there may be a space in November. Should this not be feasible however, we should be delighted to be able to fix something up with you for next year. Would not the easiest way be for you to send them all over either unmounted or with mounts and we do the framing here?

I have the Soby book "Ben Shahn, his graphic art". Ronald Searle who has always spoken of this side of Ben Shahn's work with

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ERNEST BROWN & PHILLIPS LTD

DIRECTORS  
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TELEPHONE: WHITEHALL 3375.  
TELEGRAMS: OPORT, LECSQUARE, LONDON.

THE LEICESTER GALLERIES.

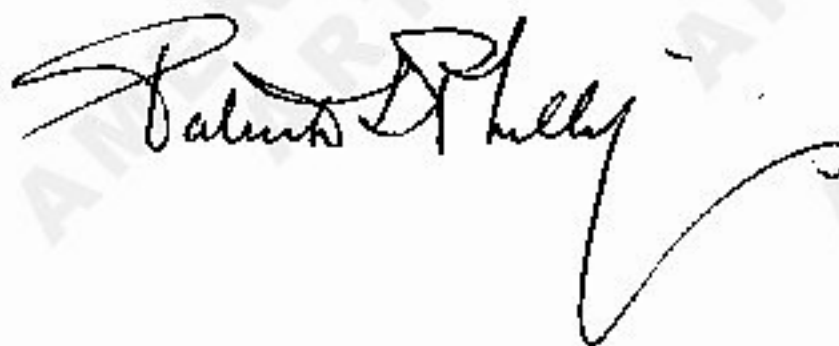
LEICESTER SQUARE.

LONDON, W.C.2.

such enthusiasm, is a prominent figure in England and has interesting ideas for publicity in conjunction with a good television programme called 'Monitor', which takes place once a fortnight, and there are a great many people who would contribute towards making a success of the show.

I very much look forward to hearing your views.

Yours sincerely,



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# McINERNEY SPRING & WIRE CO.

## MANUFACTURERS

DETROIT OFFICE  
711 FISHER BUILDING  
DETROIT 2, MICHIGAN

456 GODFREY AVE., S.W.

GRAND RAPIDS 2, MICHIGAN

March 3, 1959

*Enter on ed & not letter*

The Downtown Gallery  
32 East 51 Street  
New York 22, New York

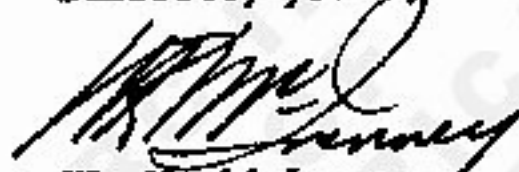
ATTENTION: Edith Gregor Halpert

Dear Miss Halpert:

Thank you for your kind letter of February 27th in response to Walter McBride's suggestion. He has often spoken highly of the Downtown Gallery and I am sure that it will be most enjoyable meeting you at the time of my next visit to New York.

I very much appreciate your having me on your exhibition notice list.

Sincerely yours,



W. K. McInerney  
Executive Vice President  
McINERNEY SPRING & WIRE COMPANY

WKM:sjv

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3 March 1959

Mrs. Edith Halpert  
Downtown Gallery  
32 East 51 Street  
New York 22, New York

Dear Mrs. Halpert:

I am particularly enthusiastic about the prospect of having your help on the Immaculates exhibition, and realize that your assistance would be absolutely invaluable. As long as Harvey is in Hawaii, I do not know when I shall be able to make it to New York, though I am anxious to get a running start on the research for the exhibition. We are starting to compile rather general biographies and are trying to develop for our research as complete a bibliography as we can on each of these artists. We are trying to have as complete a list as possible of their exhibitions, their representation in public and private collections and other related material. Would this information be divided up between the Downtown Gallery and the American Archives? Presumably we should start all this by a conversation, which I look forward to having with you in the near future.

I do agree that Guglielmi and Demuth ought to be included in the context of the Immaculates and their inclusion would, of course, give considerable depth and diversity to what I propose as a fairly detailed study. Naturally, I would like to enlist the help of the artists themselves and would hope to visit and interview many of them during the coming year. I would appreciate having any of the current addresses of the artists which you might have, since I would like to begin correspondence with as many of the artists as possible.

As you can infer, we are planning this as a very major kind of exhibition and would like to publish as definitive a catalogue of this show as we can produce.

Regarding the Stuart Davis prints, I have written to Harvey for clarification on these and will write to you as soon as I hear from him.

Sincerely,

  
Martin Friedman  
Acting Director

MF:sh

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WHITNEY MUSEUM OF AMERICAN ART  
22 WEST 54th ST. • NEW YORK 19 • PLAZA 7-2277

March 3, 1959

GERTRUDE V. WHITNEY, FOUNDER

FLORA WHITNEY MILLER, PRESIDENT

LLOYD GOODRICH  
Director

JOHN I. H. BAUR  
Associate Director

ROSALIND IRVINE  
Curator

MARGARET McKELLAR  
Executive Secretary

Mrs. Edith G. Halpert, Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, N. Y.

Dear Edith:

Enclosed is a list of the Zorach works which we would like to borrow from the artist's studio for our exhibition and for its subsequent tour. I have sent a copy to Bill for his information but I am sending you the loan forms for these works and also for the ones which are now at the Gallery, since I imagine they should all be signed by you and that you will want to give us the prices and insurance valuations. I have filled in all the other data myself, so I hope it will not be too arduous a job.

We will plan to pick up everything by truck late in September and will notify you of the exact date a few days in advance. The tour will probably run through the early spring of 1960.

Many thanks again for your help.

Yours sincerely,

*Jack*  
Associate Director

JHIB:pw  
Enclosures:  
1 list  
49 loan forms

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## WILLIAM ZORACH EXHIBITION

### Works to be borrowed from Zorach's studio:

#### Sculpture

THE ARTIST'S WIFE. 1924.

THE EMBRACE. 1933.

HEAD OF YOUNG WOMAN. 1947.

KIDDIE CAR. 1920.

PUMA. 1954.

RECLINING FIGURE. 1953.

TIGER. c. 1938

WOMAN. 1958.

YOUTH. 1935.

#### Oils

SPRING. 1913.

INTERIOR AND EXTERIOR. 1918.

MIRAGE - SHIPS AT NIGHT. 1919.

ADORATION. 1920.

YOSEMITE FALLS. 1920.

THE ARTIST'S SON. c. 1921

SISTERS. 1921.

#### Watercolors

POPHAM BEACH, NO. 1, MAINE. c. 1940.

BAY POINT. 1946

FIVE ISLANDS, MAINE. 1950.

WHITE ROCKS. 1955.

ROBINHOOD MARINA. 1958.

MORNING GLOW, AUTUMN. 1958

EARLY MORNING LIGHT. 1958.

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Works to be borrowed from Zorach's studio (cont'd):

Drawings:

NEVADA FALLS, YOSEMITE. 1920

CALIFORNIA REDWOODS. 1920

YOSEMITE FALLS. 1920.

PHOTOGRAPHS:

1 display mat of photographs of Mayo Clinic

1 display mat of photographs of Monument to Six Million Jews

19 - W2  
10 - DG  
29

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# Archives of American Art

NATIONAL HEADQUARTERS AT THE DETROIT INSTITUTE OF ARTS

5200 Woodward Avenue • Detroit 2, Michigan • Telephone TEmple 1-0360

EDGAR P. RICHARDSON, Director  
PAUL L. GRIGNAUT, Secretary

March 4, 1959

## TRUSTEES

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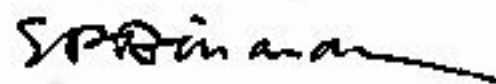
Mrs. Edith G. Halpert  
Director  
The Downtown Gallery  
32 East 51st Street  
New York 22

Dear Mrs. Halpert:

I am terribly grateful to you for the description of a Chinese auction. You may have done more for us than you know.

After I saw you I heard from Bartlett Cowdrey that you continue to be plagued by students from Hunter and other places wanting to come in and use your scrapbooks. There is no reason why Hunter College couldn't buy from us a set of microfilm of these books. If you want to suggest it to the faculty members whose students pester you too much, we would be glad to help you get them out from under your feet.

Sincerely yours,



E. P. Richardson,  
Director

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ART: USA: 59  
AT THE COLISEUM  
APRIL 3 - APRIL 19

March 4, 1959

Mrs. Edith Halpert  
c/o Downtown Gallery  
32 East 51 Street  
New York, N.Y.

Dear Mrs. Halpert:

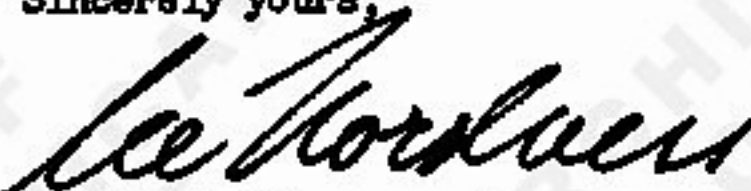
This note is to extend my personal thanks for the gracious loans of paintings which you are making for the ART:USA:59 exhibition.

We will, of course, exercise the utmost care in handling the paintings, and will have them fully insured for the amounts you state during the time they are in our care.

We will not need to pick up the paintings until four or five days before the exhibition opens, and will give you notice of the pickup day and hour several days before. At the time of pickup you will be given receipts from ART:USA:59 for responsibility and insurance.

Again, thank you for your generous cooperation.

Sincerely yours,



LEE NORDNESS  
Director

LN:jb

Re: 2 paintings by Mitchell Siporin

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PRESENTED BY: AMERICAN ART EXPOSITIONS, INC.

673 MADISON AVENUE

NEW YORK 21

NEW YORK

TEMPLETON 8-4696



March 4  
[1959]

Dear Miss Halpert:

So magnificent a catalogue as the one I just received for the Ben Shahn Exhibition deserves a resounding thanks and bravo to you!

It is beautiful. — I shall treasure it as a fine gift.

It comes at a moment when I can use the spiritual uplift because I'm in the hospital.

I hope all will be well and I have plans to be in N.Y. at the St. Regis from Mar 13 thru 17<sup>th</sup>.

I'll stop in and see the show in the flesh. Again my thanks  
Sincerely,  
Mildred R. Fagen



# THE MINNEAPOLIS INSTITUTE OF ARTS

201 East 24th Street, Minneapolis 4, Minnesota Telephone: FEderal 5-4256 Cable address: Minnart

Richard S. Davis, Director

4 March 1959

Mrs. Edith G. Halpert, Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York


Dear Mrs. Halpert:

I apologize for my delay in replying to your letter of February 17. However, I wished to have an opportunity to discuss the sculpture by Epstein with our friend Mr. Rogers.

Since he appears to be more interested in other works of art and would be glad to purchase an even more important sculpture, for our eventual benefit, I am willing to release your work by Epstein.

Therefore, I suggest you send it to the exhibition in Utica but let me know if it is still available after the end of the exhibition. I can then speak to other donors. I would be just as interested in a larger work or a portrait by Epstein.

Very sincerely,

  
Richard S. Davis

RSD:er

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

# FA

RIENDS of ART

WILLIAM ROCKHILL NELSON GALLERY AND MARY ATKINS MUSEUM OF FINE ARTS

4525 Oak

Kansas City 2, Mo.

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3/4/59

Downtown Galleries Inc,  
32 East 51st St. New York City,

Dear Sirs,

We have had a request at the Friends of Art Sales and Rental Gallery for Ben Shahn's silk screen print "Silent Music". If it is available, could you send us one print of this subject - and perhaps a print or two other than that one, which would relate to music.

Most sincerely,

Karen Bunting  
(Mrs. George Bunting)  
for Friends of Art Gallery



ROBERT F. ROSENSTIEL

718 SOUTH BROADWAY  
LOS ANGELES 14, CALIFORNIA

March 4, 1959

Edith Gregor Halpert, Dir.  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Madam:

Thank you for your letter of February 27, 1959.

We would be very pleased to have the Ben Shahn silk screens in black and white and in color for the Westland School Show.

Would it be possible for us to get some drawings of his, as well as drawings by Weber and Rattner which would sell for under \$600.00? I know that you have some drawings by Shahn in this category as we have looked at them in your Gallery.

At one time you had some guaoches by Shahn in the \$350. to \$400. range as we obtained one from your Gallery through the Museum of Modern Art, Rental Service. Please advise if any of these are still available.

I would also appreciate your sending me complete financial data on our handling of these items. Please let me hear from you by return mail.

Thank you for your attention in this matter.

Very truly yours,

  
Robert Rosenstiel

RR/et

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KENNETH B. SAWYER  
Brooklandville, Maryland

March 4, 1959

Dear Mrs Halpert,

Your encouragement is deeply appreciated. I only begin to realize my shortcomings in undertaking the present job of work. I am in process of 'Marinating' at the moment, steeping myself in letters and lore toward deepening my feeling for the man as well as his work: it is a rewarding process.

I shall be in New York on Tuesday, March 10; could you possibly have lunch with me then? I have desperate need of the photographic file (it has finally broken through that I am sketchy on dates, and almost totally ignorant of collections apart from the obvious ones; also, I am working against a deadline too near for comfort). More important, some good, face to face talk of Marin would be invaluable, as adrenalin, at this tense moment.

Expect to see me late morning on the tenth.

Thanks immensely for good offices.

Yours,

Kenneth B. Sawyer

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J. T. SOBY  
Brushy Ridge Road  
New Canaan, Conn.

1st draft  
Mar. 4, 1959

Dear Edith:

I haven't forgotten that I said I'd send you copies of the captions I've written for the Abrams portfolio on Shahn. Here are eight of the ten, and I'll send the other two as soon as Abrams have made the corrections of fact which Ben suggested.

Best, fierce haste, will see the Shahn show next week. Alas, we had to miss the opening because Melissa was terribly sick with one of these flu bugs.

*Jim*

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published on the date of sale.

J. K. THANNHAUSER

12 EAST 87th STREET

NEW YORK 21, N. Y.

March 4, 1959

REGENT 4-2690

Mr. Tom Slick  
804 Milam Building  
San Antonio, Texas

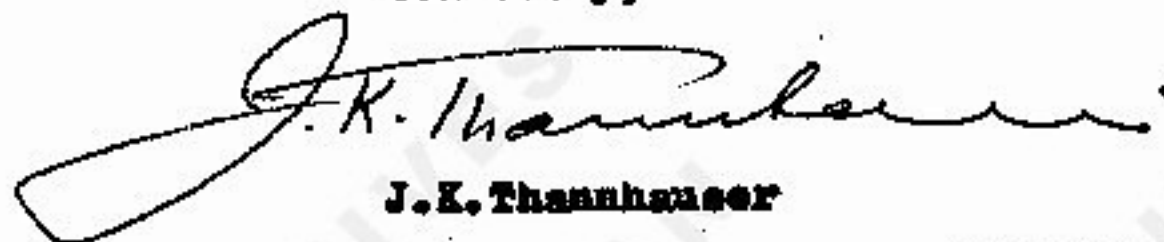
Dear Mr. Slick:

This is to confirm that in  
my opinion the Insurance Valuation for your  
Painting by Pablo Picasso, "Sylvette", 1953,  
is at present \$ 30,000.00.

Hoping that you are well and fine,

I remain,  
with my regards,

Sincerely,



J. K. Thannhauser

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on both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.



J. K. THANNHAUSER  
12 EAST 67<sup>TH</sup> STREET  
NEW YORK 21, N. Y.

March 4, 1959

REGENT 4-2890

Mrs. Edith G. Halpert  
32 East 51 St.  
NYC 22

Dear Mrs. Halpert:

I am glad to send you herewith  
an appraisal for Mr. Tom Slick as desired. I suppose  
this meets with your approval. Some time ago I sent  
you also another confirmation for your Gift to a  
Museum which I obtained from Parke-Bernet, to sus-  
tain your Valuation, and assume that you got it.

I have right now a really beautiful sculpture by  
August Gaul here - very inexpensive - but whether  
you still collect those things???

And if the Soutines etc. ever come up of which  
you told me once, please let me know.

With kind regards,

Sincerely,

*J. K. Thannhauser*

prior to publishing information regarding sales transactions,  
researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.



UNITED STATES INFORMATION AGENCY  
WASHINGTON

March 4, 1959

Dear Mrs. Halpert:

We are planning to reproduce paintings by Charles Sheeler, Marsden Hartley, and Charles Demuth in our overseas publications and would like to include photographs of the artists as well.

Do you have any portraits of these three men in your files and, if available, could we see them? We would appreciate knowing the approximate date the pictures were made.

We are sorry to bother you but since neither Peter Juley nor the Whitney Museum have portraits of these artists we hoped you might have something on them, or perhaps, could direct us to someone who has.

Our address is: U. S. Information Agency, America Illustrated, 1728 L Street, N. W., Washington 25, D. C. Thank you very much for any assistance you can give us.

Sincerely,

*Maria Ealand*

Maria Ealand  
Picture Section  
America Illustrated

Mrs. Edith Halpert, Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

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Seattle Washington  
March 4th 59.

Dear Mrs. Halpert;

In reply to your inquiry of February 27-  
I like the Weber even better than I anticipated. We shall  
keep it and with great pleasure too.

Now just one other matter. I would indeed  
like to own a good Marin- but at today's prices I realize  
that I never will. I say-never- except under I will use the  
term- extenuating circumstances. Several years ago a show of  
ten modern artists which had circulated all over the World  
ended with a final showing at the University of Washington  
Henry Gallery.

Because the tour was completed- the paint-  
ings were priced for selling. One a Matta canvas had thru  
some carelessness been punctured with a pencil. Because of  
this it was priced within my reach.

This then I mean as a instance of exten-  
uating circumstance. From what ever cause should a Marin  
come into your hands for you to sell- and if you feel that  
it might be priced within the confine of my pocketbook- I  
would appreciate if you would place me on a basis of should  
I say top priority.

Yours very truly

*Max Weintraub*

Pier 66 Seattle 1.

EDWIN G. WILSON  
3122 P STREET, N. W.  
WASHINGTON 7, D. C.

March 4, 1959

Mrs. Edith Gregor Halpert, Director,  
The Downtown Gallery,  
32 East 51 Street,  
New York 22, N. Y.

Dear Mrs. Halpert:

The Marin pastel and water color came on February 25 and so I have been looking at them for a week. Thank you for letting me have the chance to see them in leisurely fashion.

I have decided to keep the pastel. I find it charming. And I am seeing things in it that I did not see at first. I did not know that Marin had done pastels. Are these three of 1905 the only ones known? I have glanced at Helm's book on Marin, and he mentions only engravings in Paris about that year. If you have a moment some time, I'd appreciate it if you would drop me a line and tell me how these pastels turned up, and anything that is known of how they happened to be done.

I enclose my cheque for \$200.00 as first payment on the price of \$600.00. The balance will be sent over the next few weeks.

I have today turned over to the Security Trust Company of Washington the little water color - Brooklyn Bridge - On the Bridge, for packing and shipping. It should reach you early next week.

With best regards,

Yours sincerely,

Edwin G. Wilson

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# THE AMERICAN FEDERATION OF ARTS



1083 Fifth Avenue, New York 28 - SA 2-2452

March 5, 1959

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## DIRECTOR

Harris K. Prior

Mrs. Edith Halpert  
Downtown Gallery  
32 East 51st Street  
New York, New York

Dear Edith:

A F A has just been given a very urgent job to do, one which must be done in a very few days. The Fifth International Art Exhibition, organized by the Mainichi Newspapers in Tokyo, is in danger of going without any U.S. representation. Other agencies which were asked to provide the U.S. representation have found it impossible to do so.

Although we at A F A do not believe in assembling exhibitions of this importance in such haste, it has been impressed upon us by USIA that for the U.S. not to be represented would appear to be a deliberate diplomatic snub. We therefore have agreed to attempt to assemble the requested fifteen recent paintings by talented American artists. They will have to be shipped by March 15th, and will be away through the end of 1959. They will be shown in five major cities in Japan.

Our last experience with this exhibition four years ago proved to us that the Japanese are very careful about handling paintings. They were returned to us in faultless condition.

I am writing to ask you to give some thought to whether or not you would be willing to lend one or two major works by important artists in your gallery. On Saturday, March 7th, or Monday, March 9th, Miss Cogswell or I will call on you to see what you have to suggest. We are sorry to come to you at the last minute with this request, but will look forward to your participation in this important project.

Very sincerely yours,

Harris K. Prior  
Director

HKP/rew

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*Handwritten note:*  
Add address on envelope



EE S. HOLES  
643 CARTERET AVENUE  
TRENTON 8, NEW JERSEY

Thursday  
March 5-1959

Dear Mrs. Halpert -

The Speicher little girl came  
from a Long Island Estate and the  
Heade from Lower Bucks County  
Pa.

I am saving for you a small  
Krieghoff of Indian in forest - rich coloring.  
Would you be interested in a pair of Edwards  
silhouettes, full-length, with pencil  
sketch of scenery setting, done on the  
spot, and noted in writing the  
White President and Mrs. Madison  
Signed by Edwards -



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AKK

BEE S. HOILES  
141 CARTERET AVENUE  
TRENTON 6, NEW JERSEY

Thursday  
March 5 '59

Dear Mrs. Halpert -

The Speicher little girl came from a Long Island Estate and the Heade from Lower Bucks County Pa.

I am saving for you a small Krieglitz of Indian in forest - rich coloring. Would you be interested in a pair of Edwards silhouettes, full-length, with pencil sketch of scenery setting, done on the spot, and noted in writing that they were 'President and Mrs. Madison with daughter'. Signed by Edwards -

They are in fine condition and  
nicely framed. (From a North Jersey Estate).  
Also the fine print on glass of a  
barnyard scene that I described to you  
which came from the Phillips Estate sale in  
Hemington about a year ago.

I did enjoy that little glimpse  
of the beautiful exhibit by Ben Shahn.

Sincerely,

Bee G. Hailes.



# THE DOWNTOWN GALLERY

EDITH GREGOR HALFREY, Director  
Consultation services by appointment

32 EAST 51 STREET  
NEW YORK 22, N. Y.  
Telephone: PLaza 5-8707

## C O N T R A C T

March 5, 1959

The Martha Berrien Studio  
57 West 16 Street  
New York 11, N. Y.

The Martha Berrien Studio is to reproduce an original painting by Arthur G. Dove entitled "Spotted Yellow, 1943". The word "Reproduction" is to appear on the actual print surface either in silk screen or in embossed form. Such pertinent information as full title, medium, date and size, and the credit line reading "Courtesy of The Downtown Gallery, New York" will appear below.

The edition is limited to 300 copies.

Twelve (12) gratis copies of the print will be given to The Downtown Gallery.

The print shall be marketed at \_\_\_\_\_

The Martha Berrien Studio shall pay the Estate of the artist the advance royalty amounting to 2½% of the retail price on the full edition.

Royalties will be paid directly to the Estate of Arthur G. Dove.

It is agreed that a proof will be submitted to both the Estate of the artist and the gallery for approval before publication.

BY:

*Edith Gregor Halfrey*  
Gallery

BY:

*William C. Dane*  
Estate of the Artist

ACCEPTED:

*Martha Berrien*

DATE:

*March 5, 1959*



THE HACKLEY ART GALLERY  
MUSKEGON 4, MICHIGAN

RICHARD YONKERS, DIRECTOR

March 5, 1959

Mr. James D. Edgett, President  
North American Van Lines  
Box 968  
Fort Wayne, Indiana

Dear Mr. Edgett:

I wish to bring to your attention the following matter which has placed the above Gallery in a difficult situation with two New York organizations.

On or about January 16, I placed in the hands of the Warner-Schuitema Moving Company, your agents in Muskegon, Michigan, one box containing two very valuable paintings to be delivered to the Hayes Packing and Storage Company of 302 East 61st Street in New York City. We learned later that we were in error in addressing same to 302 East 62nd Street - one city block away.

It was agreed with the moving company here, that this would be delivered to Hayes for unpacking and Hayes was notified by us that these were to arrive, and to unpack and to deliver same to the Solomon R. Guggenheim Museum and the Downtown Gallery. They were expecting the shipment. It was further agreed that this would be done on the next scheduled trip of the North American Van Lines to New York City.

We heard nothing further, until the Guggenheim Museum telephoned us about two or more weeks later that the painting had not arrived. In contacting Mr. John Buitendorp of the moving company here we were given to understand that they couldn't find the Hayes Company and the box was brought to the Clifton, New Jersey warehouse. I inquired further and they informed me that same was delivered to Hayes and returned because Hayes was closed. This seemed sensible enough and I instructed them to re-deliver at their earliest convenience, and assumed, rightfully enough, this had been done. Within the last week the Guggenheim Museum

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telephoned again that they had not received their painting. I talked with Mr. Buitendorp, who couldn't understand what had happened. I instructed them to look into the matter immediately because of our responsibility toward the New York Museum and dealer, and, also, because our and their insurance premiums were soaring as the insurance was carried on our respective all-coverage policies.

I then, patiently, waited to hear about the inquiry, became increasingly disturbed, telephoned the moving company, and was given to understand that they had called Clifton to inquire, and that Clifton had not called back as yet. In view of the circumstances, I telephoned Mr. Rafferty at the Clifton, New Jersey, warehouse and got him immediately. There I was given the answer that the box was still in the warehouse and "they hadn't had time to deliver it because they were busy". I gave him to understand that these were to be taken to the Hayes company as quickly as possible - or it would be necessary to bring the matter up with the lawyers who represent this museum. I discussed this with Mr. Buitendorp here, and was promised that these would be delivered the next morning.

I consider this to be an example of gross negligence, certainly not on your part, or on the part of your representatives here - except that I got the usual "ring around the resin" theme. We spent in excess of \$15.00 in unnecessary telephone calls and the Guggenheim Museum made two unnecessary calls to us.

It is my feeling that a thorough inquiry should be made into this matter from your office and, secondly, that we should be reimbursed for all of our telephone bills, and that the Guggenheim Museum should be reimbursed for theirs. I am somewhat upset by the whole situation because we, like all museums, rely on the good wishes and faith of a lending dealer or museum for our exhibitions. To point an example, we worked long and hard, public relations wise, with the Guggenheim Museum to give us the loan for six months of nearly a dozen extremely important paintings. One, the one shipped, had to be returned, and this fiasco and worry about delivery has irreparably damaged our standing with this lending institution - in other words, I have grave doubts if they will lend to us again.



For this reason, I ask you to write a letter apologizing to both the Solomon R. Guggenheim Museum and to The Downtown Gallery, concerning the above, as I feel the whole thing was unwarranted and truly inexcusable.

Very truly yours,

RI:js

COPIES

1. Miss Arlene S. Dellis  
The Solomon R. Guggenheim Museum  
7 East 72nd Street  
New York 21, New York
2. Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York



ESTABLISHED 1851

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434 EAST 91st ST.



1411 3rd AVE.



510 WEST 21st ST.

AMERICAN ARTISTS' ASSOCIATION

OUR 108th YEAR

MARCH 5TH, 1959

THE DOWNTOWN GALLERY  
32 EAST 51ST STREET  
NEW YORK CITY, N. Y.

GENTLEMEN:

WE HAVE BEEN ASKED TO HANDLE THE FINAL DISPOSITION  
OF A GROUP OF PAINTINGS, PRESENTLY AT THE CORCORAN GALLERY  
OF ART IN WASHINGTON D. C.

WE WILL PICK UP THESE PAINTINGS, AND WILL DELIVER  
YOUR PAINTING(S) TO YOU ON THURSDAY, MARCH 12TH OR FRIDAY,  
MARCH 13TH.

VERY TRULY YOURS,

MORGAN & BROTHER MANHATTAN

GEORGE E. MOECKEL  
ALLIED VAN LINES DEPT.

GEM:EM

PACKING

STORAGE

MOVING

LESSING J. ROSENWALD  
JENKINTOWN, PA.

March 5, 1959

Edith Gregor Halpert, Director  
Downtown Gallery  
32 East 51st St.  
New York 22, N. Y.

Dear Mrs. Halpert:

Mr. Rosenwald would like to obtain 50  
copies of the Ben Shahn Exhibition prospectus for the  
exhibit which will end March 28th.

Please send these to him at your earliest  
convenience and bill him for the cost. Thank you in ad-  
vance for your attention.

Yours very truly,

*M. C. Mackie*  
Mrs. M. C. Mackie, Secretary to  
Mr. Lessing J. Rosenwald

*Send @ .25  
plus postage*

rior to publishing information regarding sales transactions,  
researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
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# THE WESTMORELAND COUNTY MUSEUM OF ART

221 NORTH MAIN STREET

GREENSBURG, PENNSYLVANIA



Telephone—Greensburg 2341

Paul A. Chew, Ph.D.  
DIRECTOR

March 5, 1959

Miss Edith Halpert, Director  
The Downtown Gallery,  
32 East 51 Street,  
New York 22, New York

Dear Miss Halpert:

Thank you for your letter of February 6. I am extremely sorry that I have not acknowledged it before this moment; however, I have been away at long intervals.

I was pleased to see that you are willing to lend to our forthcoming exhibition 250 Years of Art in Pennsylvania. It was also good to learn that you have interesting Pennsylvania objects and American folk art in general. I will certainly let you know in time when I plan to be in New York.

Thank you again for your kind interest. With my very best regards,

Sincerely,

*Paul A. Chew*  
Director

PAC:y

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Mrs. Stanley J. Wolf  
1 Shore Drive  
Great Neck, N. Y.

March 5, 1959

Dear Mrs. Halpert:

Enclosed is a list of the paintings we plan to lend to The North Shore Child Guidance Art Festival.

Will you please give the current evaluation for insurance purposes.

Thank you & best regards,

Marcia Wolf

P.S. - I added the last evaluation -  
if that is of any assistance  
M.W.



Mrs. Stanley J. Wolf (1954 evaluation)  
1 Shore Drive  
Great Neck, N. Y.

Ben Shahn - Byzantine Idiom	4500
Man & Boy (1,000)	1500
Feininger - City as before (3,500)	6000
Morris Graves - Bird Mattered by The Long Winter (1500)	2000
Kuniyoshi - Carnival - (4,000)	5000
Levine - Euclid Avenue (2750)	4500
Walt Kuhn - Clown in Red & Green (2250)	4000
Tamayo - Watermelon Eater - (3500)	4500

March 6, 1959

Mr. John P. Gordon, Operator  
Brooklyn Museum of Art  
Eastern Parkway  
Brooklyn 38, N. Y.

Dear Jack:

Because I did not dare attempt to express Stuart's ideas orally or try a translation of his inimitable style, I am sending you an exact copy of his manuscript just received -- referring to FAMOUS FIRSTS.

I hope the trustees will follow the logic and the profundity of the statement.

Good luck.

Sincerely yours,

EGH:pb  
Enclosure

*John P. Gordon*

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or architect is living, it can be assumed that the information is by published 60 years after the date of sale.



Leo S. Guthman

March 6, 1959

Mrs. Edith G. Halpert  
The Downtown Gallery  
32 East 51st Street  
New York, New York

Dear Edith:

What a hostess you are--Dinner Sunday night, cocktails Monday night, and coca cola Tuesday afternoon--Thanks very much for all of them, but mostly, I do want to tell you again how much I enjoyed being with you.

Had a good trip back. Took the new "Electra". It was really amazing, even in spite of headwinds, two hours and 20 minutes flying time.

Looking forward to seeing you, which I hope will be soon again.

Fondly,

*Leo*

2629 South Dearborn Street  
Chicago 16, Illinois

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

BEE S. HOILES  
843 CARTERET AVENUE  
TRENTON 8, NEW JERSEY

March 6 -  
1890

Dear Mrs. Halpert -

I must have been very sleepy  
last night when I was writing to you.  
Didn't I say those silhouettes were of  
President Madison and his wife? Well,  
they are of Wm Henry Harrison and his  
wife. "you

Henry  
Harrison

2 President Taken at Mc Crackens  
7 Street near 13<sup>th</sup> Washington  
20 Feb. 1841."

And written alongside was  
"Given Grandson. Capt. W.H. Taylor"



On both silhouettes was written  
"Aug. Edouart - peint  
Wash. - 20 Feb 1841"

Apparently they have never been  
out of their frames. They measure  
 $9\frac{1}{8}" \times 6\frac{3}{8}"$  within the frame.

They are cutouts pasted on the same  
pencil-sketches balustrade background.  
With frame they measure  $11\frac{1}{2}" \times 13\frac{3}{4}"$ .  
Frames are old maple with gold-leaf  
inner border.

Sincerely,

Beaumont



MICHIGAN STATE UNIVERSITY

OF AGRICULTURE AND APPLIED SCIENCE - EAST LANSING

DEPARTMENT OF ART

March 6, 1959

Miss Edith Halpert  
THE DOWNTOWN GALLERY  
32 East 51 Street  
New York, New York

Dear Miss Halpert:

This is a letter of inquiry to determine from a selective group of galleries in New York the possibility for borrowing a number of paintings and perhaps some sculpture for an "Acquisitions Show", to be held in the Gallery of our new \$1,500,000 Kresge Art Center, Fall term 1959.


Our plan requires that we determine whether important galleries, such as yours is, will allow representatives of our staff to make selections for the exhibition on the strength of our promise to purchase from the total assembled works to the extent of \$5,000 to \$10,000.

We will have a grand total of some 400 feet of wall space available in the Gallery which would enable us to have a very forceful and significant presentation of contemporary works ranging from the strictly avant guard to the older established artists, American and otherwise, from 1900. We do not plan to include works from more than 10 galleries, therefore we should think that the likelihood for each gallery to sell works will be very good indeed. Our plan calls for publishing a prestige quality catalogue with fine reproductions and credit lines, so that proper recognition will be given to each gallery and its artists. We hope to circulate the catalogue widely.

We will be most pleased if, during the forthcoming spring vacation period, possibly during the week of March 15, two or three of our staff members may be privileged to visit your gallery and make selections. The works would be shipped next fall, to be here for an exhibition period of approximately October 1 through October 25. We, of course, would expect to pay shipping, transportation and insurance charges.

Would you be kind enough to express your reaction to this proposal promptly so that our selection committee can plan an itinerary and make commitments as expeditiously as possible.

Sincerely,



Howard Church, Head  
Department of Art

jb

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March 6, 1959

Mrs. George Bunting  
Friends of Art  
William Rockhill Nelson Gallery of Art  
Kansas City, Missouri

Dear Mrs. Bunting

The Ben Shahn silk screen "Silent Music" has been out of print for several years.

However, we do have a silk screen print with color which relates to music entitled LUTE and MOLECULES, and is priced at \$75. If you are interested we shall be glad to send a copy to you.

Sincerely yours

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Mar. 6, 1959

Mr. Joseph Fraser, Jr. Director  
Pennsylvania Academy  
Broad & Cherry Sts.  
Philadelphia 2, Pa.

Dear Mr. Fraser:

Your Show was returned to us today. The glass was broken and all removed from a drawing by Abraham Rattner. It is #88 "The Figure" on our consignment to you. Everything else was returned in fine shape.

Will you please contact us shortly regarding this matter.

Thanking you -

Sincerely yours

John Marin, Jr.

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L. ARNOLD WEISSBERGER  
190 EAST 58 STREET  
NEW YORK

March 6, 1959

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York, N. Y.

Dear Edith:

I thought you might like to see copies of  
letters I have recently written to Vincent Price  
and to René D'Harnoncourt, and copies are en-  
closed.

Love,

LAW:agg  
encl.



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PO ✓

CHARLES WILLING, F. A. I. A.  
ARCHITECT  
141 BETHLEHEM PIKE  
CHESTNUT HILL, PHILADELPHIA 18  
CHESTNUT HILL 7-4126

MEMBER A. I. A.  
REGISTERED ARCHITECT  
STATE OF PENNSYLVANIA

Mar. 6th, 59

The Downtown Gallery;  
32 East 51st St. New York

Dear Miss or Mrs. Halpert

Mrs. Willing and I were looking at your  
Marins on Feb. 20th and told you we were interested in  
"Movement"-Lead Mountain.

I was quite ill when we got home but am  
recovered now and have been going through the sad  
occupation of checking my accounts. I wont be able to  
buy that picture now. Maybe in the future. I have  
always longed for a Marin.

Sincerely





March 6, 1969

Mr. Edwin C. Wilson  
4122 P Street, N. W.  
Washington 7, D. C.

Dear Mr. Wilson:

Thank you for your letter.

I am very pleased that you decided to keep the pastel by John Marin. It is one of three which we selected from a larger group all dated 1906. As far as I know, his work in this medium was limited to that short period, although there may have been others sold much earlier of which we have no record. The pastels in our exhibition and those we still have in our possession were all part of the Marin Estate. In preparation for the exhibition, I went through all the material in storage in order to make the selection as inclusive as possible. Actually, I doubt whether Stieglitz had shown the pastels as he decided early to concentrate entirely on the watercolors by Marin in order to establish importance for that medium, eliminating, as you knew, the early oils and obviously the aforementioned pastels.

I shall keep you informed of any rare tidbits.

My best regards.

Sincerely yours,

ECW:eph

THE WISCONSIN UNION  
UNIVERSITY OF WISCONSIN  
MADISON 6

Gallery Committee  
March 6, 1959

Downtown Gallery  
32 East 51 Street  
New York, New York

Dear Sirs:

We were pleased to receive your brochure announcing the Ben Shahn exhibition March 3 to 28, 1959 in your gallery.

We have tried to get Mr. Shahn to act as a jury member of our annual Wisconsin Salon competitions for several years. Now we are wondering whether this group of paintings would be available to us for an exhibition in our galleries, or if they will go on a tour of the midwest.

Several years ago we were able to get a show of Alexander Calder's mobiles and stabiles, by arranging a tour of his work, and pro-rating the cost of crating, transportation and insurance to each gallery. Would such an arrangement be possible with Mr. Shahn's work if we undertook the responsibility of handling all the details?

Sincerely yours,

*Elliott Starks*

Elliott Starks, Art Director



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March 6, 1999

Mr. William Zierler  
 6 Pine Street  
 Woodmere, New York

Dear Mr. Zierler:

The current insurance valuation you requested on the two paintings by John Marin is listed below:

Mountains and Clouds - Tyrol Series 1910	\$2000.
Incoming Fog, Small Point, Maine 1914	1500.

Sincerely yours

MBH:

March 1, 1959

Miss Petronel Lukens, Assistant  
Department of Painting and Sculpture  
The Art Institute of Chicago  
Michigan Avenue at Adams Street  
Chicago 3, Illinois

Dear Miss Lukens:

As you requested in the letter dated March 2nd, I am now enclosing  
the card indicating Leo Guttman's choice of the Weber. Both the  
Battner and this painting will be available for Danforth at the  
specified time.

Sincerely yours,

EGH:pb  
Enclosure

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purchaser is living, it can be assumed that the information  
may be published 50 years after the date of sale.



March 7, 1959

Mr. David Aronson, Chairman  
Division of Art  
School of Fine and Applied Arts  
Boston University  
857 Commonwealth Avenue  
Boston 15, Massachusetts

Dear David:

Please forgive me for not having answered your kind invitation earlier. I had hoped until the last moment that I could make it and would telegraph you accordingly on the day before. However, such was not my fate.

Needless to say, I regret my continued absence at meetings and openings but it is truly impossible for me to get away except ever an occasional weekend.

And so, cheerio.

My best regards.

Sincerely yours,

EGH:ph

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THE GLEN MILLS SCHOOLS  
GLEN MILLS PA.

WINDELL W. FEWELL  
SUPERINTENDENT

FLOYD C. STEVENS  
DIRECTOR OF EDUCATION

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Dear Mrs. Halpert,

I wonder if you could give me some advice from your association with artists. I am a young "unknown" artist presently teaching art at the above Institution for Juvenile Delinquents, to make a living. I have had little time and ~~some~~ energy left for my own creative work. I recently came across ~~and~~ an article in the Time magazine Sept. 24, 1956 about your gallery and your "Americans in Europe" show. Though I am young and really just feeling my way, I would certainly like to know just what other young American artists do to make a living, outside of teaching, and still have time for their own creative work. There certainly must be some mystery about it. I have been trying to find the best type of position with time to paint and sculpt. I have plenty of ideas, energy and ambition and could turn the work out, if I knew just what other artists do to make a living. You can take any job, but one's health



is the primary concern. Nothing is more important  
to me than being a fine art artist and nothing  
will stop me, but finding the best situation  
to live and paint and sculpt is a problem. I  
wonder if you could give me some idea as to  
just what the artist does whose work you  
exhibit and sell, certainly young and unknown  
artist can't live from the sales from their work,  
very few artists in this country live from their  
work. I hope you understand just what I am  
saying. Could you give me some ideas or advice,  
when I have enough work I would like to  
show it to you for possible exhibition purposes.  
Thanking you for your time and interest  
I am

Sincerely yours  
Thomas Driscoll

THOMAS DRISCOLL  
BOX 591  
GLEN MILLS SCHOOLS  
GLEN MILLS, PA.

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members are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
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March 7, 1959

Mr. Thomas Driscoll  
Box 591  
Glen Mills School  
Glen Mills, Pennsylvania

Dear Mr. Driscoll:

I read your letter with interest. I wish I could have the answer to this very persistent question.

In the past it has been much more difficult for an artist to find an outlet for his creative work and at the best it has always been necessary and I believe will continue to be so in most instances for the artist to depend on the certainty of a teaching job. However, there are at least ten times as many galleries in New York, many of which are eager to promote new talent. In each instance it is necessary for the artist to make his own contact by surveying the scene and visiting galleries himself to ascertain which of these galleries would have a sympathetic approach to the type of work he produces, in relation to what is being shown there. I would suggest that you do so. Also, both the Whitney Museum and the Museum of Modern Art have regular "viewing" days, the dates of which you can easily ascertain by phoning the institutions.

As far as this gallery is concerned, after thirty years of promoting new talent, we decided to concentrate entirely on the group of artists whose names are printed below and have an occasional guest exhibition, always in the form of a group, whether they are artists I found abroad or in one specific locale. We do not introduce new artists any more, as we feel that we have made our contribution in this direction during this very long period and we realize that there are many younger galleries better equipped for this purpose at present.

Sincerely yours,

ECH:pb



March 7, 1939

Sir Jacob Epstein  
18 Hyde Park Gate  
Kensington S. W. 7  
London, England

Dear Sir Jacob:

You will recall that I acquired from you several casts of the Madonna, keeping for myself the first lead cast which I saw in your studio. Recently an Episcopalian bishop who visited me with his wife expressed enthusiastic desire to acquire this sculpture but I made it clear that it would not be for sale under any circumstances since it was part of my private collection and a very happy part. I am writing to ascertain whether another cast would be available and if so at what price. Won't you please let me know.

I also want to tell you how much I am enjoying the sculpture of Majestas. It is magnificent and is greatly admired.

I hope you and your charming wife are well and happy. Please let me hear from you.

My very best regards.

Sincerely yours,

EGH:ph

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March 29, 1950

VIA REGISTERED MAIL

Mr. R. Garelick  
Garelick's Gallery  
20208 Livernoise  
Detroit, Michigan

Dear Mr. Garelick:

I am truly astonished that you have ignored my two letters dated respectively January 2nd and February 13th, both referring to a consignment made to you on October 9th.

Under the circumstances, I must request that you return all the prints immediately or make payment accordingly.

Sincerely yours,

EGH:pb

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is by published 50 years after the date of sale.



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March 7, 1959

Mr. Earle Grant  
2922 Nichols Street  
San Diego 6, California

Dear Earle:

Finally, both Marins arrived from two separate framers and are being packed by Endwerth at our expense and will be shipped to you very shortly. They both look magnificent and I hope that you will be as enthusiastic as I am about these two outstanding examples. An em-approval blank is enclosed for the CAPE SPLIT AND BOAT, 1941. If you consider the current prices of even minor examples by minor artists, you will agree with me that the figures I listed for you are practically in the dear-prize category. In any event, you think about the latter and let me know your decision now or after the income tax payment.

Because of the very special prices I gave you, the valuations within six months can be considerably higher. The former, about \$2200, and the latter between \$3500 and \$4000.

Am I glad that the Marin show closed last week. The attendance was overwhelming and we were finally obliged to turn down any further sales as we did not want the stock completely depleted. At least I lived long enough — and it is a mighty long time, based on how I feel at the moment — to experience the fabulous interest in American art and particularly in the works of the painters and sculptors we represent. Nevertheless, I wish that the distribution could have been more equitable so that it would not have been necessary for the artists and for me to struggle as we did in the past and to worry about income taxes at present. C'est la vie, n'est-ce pas?

Now the gallery is pepping with the Ben Shahn exhibition, the first we have held here in the period of five years. When I can manage to stay home one or two evenings a week, I shut off the telephone and unless I am obliged to do what I am doing at this moment — talking into my little Ediphone — I can really get away from it all. The evenings are beautifully peaceful here.

Again, I hope that you and Flory make the big leap and do some jetting to New York.

My affectionate greetings.



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March 7, 1959

Mrs. Carol Gimbel Greenberg  
The Park Lane  
290 Park Avenue  
New York, N. Y.

Dear Mrs. Greenberg:

By telephoning several dealers who have had recent experience with the work of Hartl, I have obtained the current valuation of the painting you left with me. The figure is \$500. and I shall be glad to send you an "official" appraisal for your records.

I have also referred to my list of worthy institutions and would like to suggest to you the Fairleigh Dickinson University at Rutherford, New Jersey. The president, Dr. Peter Sammartino, has written a number of appealing letters in the hope of increasing the small collection now available to the students and I think it is a very worthy organization for picture contributions.

The painting may be called for at your leisure and I shall be very happy to follow through with the Alexander Brock when it arrives in New York.

My best regards.

Sincerely yours,

RCH:pb



March 7, 1959

Mr. J. Welles Henderson  
Hawle and Henderson  
1916 Packard Building  
Philadelphia 2, Pennsylvania

Dear Mr. Henderson:

I am about to present for consideration to a museum the painting you kindly left with me several weeks ago. I am referring to the Andy Meyer COLUMBIAN EXPOSITION NAVAL REVUE. As I recall, you gave me a price of \$600. net, and I want to make sure that this is the right figure before I carry on. Won't you please let me know.

Many thanks.

Sincerely yours,

ECH:pb

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# CHICAGO'S LAST

10520 INDIANAPOLIS AVENUE  
ON U.S. ROUTES 12-29-41  
CHICAGO 17, ILLINOIS

Department Store inc.

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3/7/59

Downtown Gallery  
Mrs Edith Halpert.

Dear Edith:

*Just for  
Edith*

I hope this letter finds you well, and let me say that I am sorry about not sending your check sooner, it will not happen again.

Edith, you have to help me out of a problem! I realize now that I used bad judgment in the picture I selected; not that I don't enjoy the picture, but the problem I have at home. (with Kitty and wall space). She has been very unhappy with the picture and secondly we have



had one hell of a problem trying to work it in on our walls. (To no avail)

Edith - I would appreciate your permission to return this picture to you in exchange for the smaller canvas "Fillet Shies" that she liked. It would be the solution of a problem that has bothered both of us no end.

I know that I am putting you to a great deal of bother - but we both would certainly appreciate it.

Kitty sends her best regards & wishes to you

Truly

Jack & Jacobs

7445 Coastline  
Chicago.

P.S. We Love the Weber



March 7, 1959

Mrs. Ralph Alfred Jessar  
3417 Warden Drive  
Philadelphia 29, Pennsylvania

Dear Mrs. Jessar:

Because the University of Nebraska was eager to have the Horace Pippin painting not only for exhibition but also for purchase consideration, I thought it advisable to carry out my second promise and have shipped the picture to the Munsen-Williams-Prector Institute in Utica where a very important show of paintings and sculpture of religious themes is being held. I am writing to Mr. McLanathan, the director, requesting that a catalogue be sent to you directly.

The painting you acquired, known as HOLY MOUNTAIN, II, and THE KINGDOM OF GOD, was painted in 1944 and delivered to us shortly after the one-man exhibition we held at this gallery from February 15 to March 11, 1944, before the painting was completed. The exhibition, incidentally, was ~~was~~ called in the trade a complete sell-out.

An earlier version called HOLY MOUNTAIN was sold by us to Encyclopedia Britannica and both versions are considered by many the most important pictures produced by Pippin.

Your painting was exhibited at the Institute of Contemporary Arts in Boston in February 1949; in the Pippin Memorial Exhibition held at Knoedler & Company in September 29 to October 11, 1947; Phillips Memorial Gallery, Washington, D. C., December 14, 1946 to January 6, 1947; and very possibly in other exhibitions we do not have on record. I find a color reproduction which appeared in Art in America, Fall Issue, 1957. The painting was sold by us to Mr. Bragaline from whom we repurchased it very recently. This about completes the history.

Because two collectors were prepared \$2700. for the painting just after you requested that we ship it to you, it would be fair to place an insurance valuation of \$3000. as at this time. Meanwhile, the Munsen-Williams-Prector Institute has it covered and it does not have to appear on your policy until it is delivered to your home.

Sincerely yours,

EGH:pb

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330 Westover Road  
San Antonio, Texas

My dear Miss Helfert:

We spent a delightful hour with you last Friday afternoon. It was good to see your own treasures as well as those of the Gallery -

The result was our telegram to you Monday saying that we wished to purchase the 2 O'Keefe - "In the Patio" and "Pink and Yellow Hollyhock" - also, the Epstein Madonna if available -

I am sending a check to cover 25% of \$5700 for the 2 paintings which amount is \$1425.00



I believe -

When you let me know about the Epstein I will send further payment - Then if agreeable with you I will pay the total in 4 monthly installments. If you wish it any other way, please let me know.

I had hoped to be in New York this week also, but English friends arriving earlier than expected brought me home. Sorry I cannot be there for your party honoring Ben Shahn. Thank you so much for your invitation which arrived to-day. My husband joins me in best wishes to you! Sincerely yours Helen M. Jones



March 7, 1959

Mrs. Everett H. Jones  
330 Westover Road  
San Antonio, Texas

Dear Mrs. Jones:

Please forgive me for not having acknowledged your delightful note. However, I shipped the two paintings promptly and acknowledged receipt of your check in the invoice mailed to you. I hope that the two paintings have reached you by this time.

I also wrote to Sir Jacob Epstein and will let you know immediately upon receipt of a reply as to whether the Madonna is available.

Also I want to tell you that the installment arrangement you mentioned in your letter is entirely satisfactory. Whichever is most convenient will suit us perfectly.

I certainly look forward to another visit with you and Bishop Jones.

My best regards.

Sincerely yours,

EGH:ph

SP .S. Berry, - now enclosed.

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March 7, 1959

Miss Melanie Kahane  
32 East 57th Street  
New York, N. Y.

Dear Melanie:

I hate being such a persistent pest but I am concerned about the fact that we have had no confirmation nor word of any kind from the Parkway Triangle Construction Company although Mr. Madway mentioned on October 29th that he would mail the confirmation as soon as he returned to Philadelphia. Now that the Shahn exhibition is current and we have only three paintings for sale, I should very much like to get word from you regarding this matter. If there has been any change in the original plan, we are prepared to release the Parkway Triangle Construction Company commitment. If not, I should adore getting something in writing.

Please forgive me for being so businesslike but I am sure you will understand my position as agent for the artists.

I hope that you and Ben see the Shahn show.

Best regards.

Sincerely yours,

EGH:pb



March 7, 1959

Mr. James Kemper  
922 Walnut Street  
Kansas City, Missouri

Dear Mr. Kemper:

When Nat Saltenstall was here last week and inquired about the Zorach situation, I realized that I had not received a reply to my letter of February 6th.

Of course I realize that this matter requires much consideration on your part. I am eager to know whether I made myself clear in outlining the final figures.

May I hear from you?

My best regards.

Sincerely yours,

ECH:ph

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March 7, 1959

Mr. Sylvan Lang  
1500 Milan Building  
San Antonio, Texas

Dear Sylvan:

In the event that you think I have forgotten you -- and how is this possible -- I am writing to let you know that our photographer has not delivered the color transparency which was ordered before John Leeper's visit. The art world has gone completely nuts and no one is making deliveries of anything. However, on my third call -- and this today -- Baker promised that we would have the print on Monday, when it will be sent to you. Meanwhile, the picture has been tucked away.

Naturally I hope that Mary and you will like this example. If not, won't you be good enough to return the transparency at your earliest convenience. The size is 38 x 47, and the price is \$7500., although it is bigger than the two other paintings which you saw. Incidentally, CALIFORNIA INDUSTRIAL has been sold and the waiting line starts at the right where the Langs take the lead.

I may fly down to San Antonio during the Dove exhibition as I am eager to see it and particularly the friends I have in that charming city. Meanwhile,

My very best regards.

Sincerely yours,

EGH:ph



March 7, 1959

Mr. Patrick L. Phillips  
Ernest Brown & Phillips Ltd.  
The Leicester Galleries  
Leicester Square  
London, W. C. 2  
England

Dear Mr. Phillips:

I was very glad to hear from you and to have the information regarding the projected Ben Shahn exhibition.

I am glad that your current plans make it possible to assemble the exhibition carefully and slowly as the November date line gives us sufficient time to do so. We now have an enlarged group of Shahn's graphic work — serigraphs in black and white and with color applied by the artist — and will set aside a number of original drawings and possibly some watercolors if they become available between now and the shipping date.

There are two additional books on Shahn in prospect and they will no doubt be published in time to help the exhibition. In any event, I shall keep in touch with you regarding this matter and more complete plans can be worked out to our mutual satisfaction.

Incidentally, I have not received an invoice for the two Moeres which finally arrived. Would you be good enough to send it to me at your earliest convenience and will you also let me know whether I can order additional casts in the event that some of my clients are interested. I shall be grateful for this information.

Many thanks.

Sincerely yours,

EBH:ph

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

March 7, 1959

Mr. James F. Barnett  
The Meriden Gravure Company  
437 Fifth Avenue  
New York, N. Y.

Dear Mr. Barnett:

As I was about to send your invoice through for payment, I found that there was a discrepancy in the figure stipulated.

According to the original estimate, the whole job was to amount to \$380. less \$30. representing saving in paper, or a total of \$350. The figure applied to 2000 and we agreed to add 500, which, according to the same estimate, represented a total addition of \$35., or \$385. for the entire job.

Now I find an added amount of \$46.95. The shipping charges of \$10.10 are all right but — if you recall — there was to be no addition. As a matter of fact you thought it possible that there might be a saving.

Won't you be good enough to look into it and send me a corrected invoice amounting to \$395.10.

Many thanks for all your courtesies. The catalogue is very handsome and has been admired extensively.

Sincerely yours,

EGH:pb

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March 7, 1959

Mr. Richard S. Davis, Director  
The Minneapolis Institute of Arts  
291 East 24th Street  
Minneapolis 4, Minnesota

Dear Mr. Davis:

Thank you for your note regarding the Majestas by Epstein.

Did Mr. Rogers mention to you the Zorach for which he expressed considerable enthusiasm. A photograph of this is being sent to you under separate cover. As you may know, the Whitney Museum is organizing a huge exhibition of Zorach's work to be held during the fall of 1959 and will go on tour to a number of other museums for subsequent showings. I am convinced that the exhibition will be a "sensation" and will concretely demonstrate Zorach's importance in the history of sculpture and in our time. I do not know which out-of-town museums have scheduled it next but hope you will see the show.

Sincerely yours,

EGHapb

March 7, 1959

Dr. Richard B. K. Melanathan, Director  
Munsen-Williams-Procter Institute  
Utica, New York

Dear Dick:

If I may disturb you in your current holy atmosphere, may I request that the painting by Horace Pippin be shipped directly to the current owner, whose name appears below -- after the closing of your exhibition:

Dr. Ralph Alfred Jessar  
3417 Warden Drive  
Philadelphia 29, Pennsylvania

Would you be good enough also to send a copy of the catalogue to the Jessars so they may have a permanent record of authenticity.

I am so sorry that I was waylaid by several hundred people and lost you completely in the crowd during the Shahn opening. I did so want to talk with you and Mrs. Melanathan but the fates and the art lovers came between me and my wishes. I would adore having you all spend a quiet evening with me when you are next in town garnished by an artist or two or even an art lover. Do let me know when you plan to be in New York again.

My best regards.

Sincerely yours,

EGH:pb

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



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Mar. 7, 1959

Mr. Joseph Fraser, Jr., Director  
Pennsylvania Academy  
Philadelphia 2, Pa.

Dear Mr. Fraser:

Please forgive me for bothering you again. But a large section of glass was cracked on the Max Weber gouache, "At the Seashore." May I hear from you on this as well.

Again thanks

Sincerely yours

John Marin, Jr.

Sorry I overlooked this in my previous letter.

104 *fr*  
March 1, 1959

Mr. Charles Balles Rogers  
Ritz Towers  
Apartment 15A  
405 Park Avenue  
New York, N. Y.

Dear Mr. Rogers:

I have just received word from Richard Davis regarding your decision regarding the Epstein sculpture of Christ entitled *Majestas* and have sent this sculpture to an exhibition.

Are you still interested in the Zornach *CHILD ON PONY* and the Max Weber painting of the *RECLINING FIGURES*? If you are, I should be very glad to send these to you so that you may have an opportunity to try them in your own home in relation to the other works of art you possess. Incidentally, I should very much like to take advantage of your kind invitation to see the collection at your convenience.

It was a great pleasure to meet you and I hope that we can arrange another meeting.

Sincerely yours,

EGH:pb

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.



March 7, 1959

Mr. Charles Simon  
35 West 81st Street  
New York N. Y.

Dear Mr. Simon:

Thank you for your check which was credited to your account.

Please do not have any concern about the compensation to Mr. Daniel. We have advanced a payment to him and will continue as corresponding checks from the clients are received.

I hope you are enjoying your painting.

Sincerely yours,

EGH:pb

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



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March 7, 1959

Mr. C. V. Donovan  
Director of Exhibitions  
College of Fine and Applied Arts  
University of Illinois  
Urbana, Illinois

Dear Mr. Donovan:

Now I fully understand the expression of "being in the doghouse." There seems to be a special hoodoo assigned to our consignments to your current exhibition. First there was the delay in the two paintings by Davis and by Sheeler. We tried to make up for it by assuming the additional expense of packing and shipping via Air Express, which calls for light plywood always used under the circumstances. Evidently someone slipped up in the delivery department and threw some heavy object against our one and only Sheeler. Budworth will probably send you an apology for the packing although I must state in their favor that the regular procedure was followed in connection with air shipments.

Adolph Messen left for California with no forwarding address but also took the precaution of leaving orders with his secretary to the effect that under no circumstances would he permit the Shahn to leave the city of New York. He is an excellent playwright and actor but a very tough gazebo as regards temperament. He could not be dissuaded from his decision although the secretary assured me that she had coaxed most eloquently during every telephone conversation. To make up for this, we finally succeeded in obtaining from Mrs. Wescott that we considered an equally exciting Shahn although I realize how embarrassing it must be to have a catalogue listing vary from the object shown. As a matter of fact, because Mrs. Wescott was ill and could not arrange to deliver the painting to us, John Marin's wife made a hundred and sixty five mile round trip in time to pick up the picture for the said arrangement with the truckman. So you see that we all tried but I agree that everything was fraught with sad complications and hope that we shall be forgiven and will be given another chance in the future.

Actually life in an art gallery is becoming almost impossible, now that "everyone is crazy about art." Pretty soon, however, we will get adjusted to the situation and will set up a more efficient system to meet this unprecedented situation.



March 2, 1959

Now I come to the final question in the last paragraph of your letter. This refers to the price of the Charles Sheeler. The painting hanging in our current group show downstairs while Shahn is presiding in the main gallery, Sheeler's CALIFORNIA INDUSTRIAL, was sold several weeks ago but we made the proviso that we may retain the painting for two more months before delivery. This leaves the one in your exhibition the one and only Sheeler available for sale at the present time. All his work (with the exception of two or three drawings) involving everything he has produced has been sold, leaving the final stock of the one picture. I cannot, under the circumstances, ask him to make a reduction although we are prepared to allow the 10% museum discount and a little plus from our own commission, reducing the price to \$6500. Would it help you any if we suggested a two-year plan -- that is, a payment of \$3250 this year and the same amount in 1960? I do want to cooperate but am rather helpless under the circumstances.

When you are next in town I would very much like to discuss the entire situation with you as I firmly believe the institutions will be obliged to reorganize their thinking somewhat. I know how important it is to follow through on the existing plan that no pictures may be acquired except from the annual exhibition. But if the institutions want to own examples by the older outstanding artists whose work is so eagerly sought today, some commitments will have to be made prior to the occasion. This includes the problem about price increase as well; although we have fought this consistent tendency to shoot the figures up as far as the three-hundred per cent increase in some galleries, we cannot stand alone in this attitude and will sooner or later have to succumb to the new mode. I am sure you will agree that I am not trying any sales pressure or applied phantasy. The conditions are such and from every indication will continue on the up and up. I deeply regret this as I am very well aware that the current and growing success enjoyed by the artists is largely due to the efforts and understanding of people like you and institutions like yours which deserve the complete cooperation of the dealers and the artists.

And now that I have made my little speech I shall leave you to your problems but I still think that something can be accomplished if a group of us get together and make a public statement about the overall situation.

My best regards.

Sincerely yours,

P.S. At the close of the exhibition, would you be good enough to return the Shahn to Mrs. L. B. Westcott directly. Her post office address is Box 368, Clinton, New Jersey. There is no street address. Many thanks.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



PO  
Sundt  
Vest, 1st  
9531, 1st

March 7, 1959

Mr. George Cole Scott, Chairman  
Trustees' Accessions Committee  
Virginia Museum of Fine Arts  
Boulevard and Grove Avenue  
Richmond 20, Virginia

Dear Mr. Scott:

It was very kind of you indeed to send me the invitation for your first Collectors' Reception. Unfortunately, it will be impossible for me to take advantage of this kind invitation as the Shahn exhibition will be in its second week with the tremendous attendance characteristic of all his exhibitions.

Incidentally, it occurred to me that no artist associated with this gallery was included in the selection for your show and naturally my curiosity has been aroused.

Sincerely yours,

EGH:pb

After publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.



Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

2011, 7 October

March 7, 1959

Mr. George Cole Scott, Chairman  
Trustees' Accessions Committee  
Virginia Museum of Fine Arts  
Boulevard and Grove Avenue  
Richmond 20, Virginia

Dear Mr. Scott:

It was very kind of you indeed to send me the invitation for your first Collectors' Reception. Unfortunately it was impossible

...the ...  
...the ...  
...the ...  
...the ...  
...the ...

43207 40100422

5. Explain

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

March 7, 1959

Mr. William Stark  
Wilsons House of Suits  
9844 Wilshire Boulevard  
Beverly Hills, California

Dear Mr. Stark:

On February 13th I wrote asking whether you would be good enough to send me a pamphlet or clippings of any such publication you might have illustrating the styles of coats you have in stock. I also suggested that you refer me to a shop in New York which carries the same line so that I could send you the style number, etc. To date I have had no reply.

As I advised you in my letter of January 2nd, the coat I received was so much too large that it was impossible for me to wear it under any circumstances. Since it is utterly impossible for me to make a choice for exchange and since you did not wish to send Dr. Vatter a credit, I think that you should make some effort toward cooperating by carrying out one of the two suggestions.

I am now enclosing a sample of the color that I would prefer in a model with set-in sleeves, simple, and tailored -- preferably straight without any flare. I have asked a friend, Mr. Allen Sirota, who is planning to be in Los Angeles within the next ten days, to make the selection for me in the event that you do not care to make any further effort in this respect. Also, I have just learned that Dr. Vatter will be in Beverly Hills on March 16th or thereabouts and although it is most embarrassing for me, I shall have to ask him to call on you also. Naturally, I would prefer not to do so and am now awaiting a reply from you giving some indication of your intentions in this connection.

Sincerely yours,

RMH:pb  
Copy to Dr. Michael Vatter



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March 7, 1959

Miss Maria Ealand  
Picture Section  
America Illustrated  
United States Information Agency  
1720 L Street, N. W.  
Washington 25, D. C.

Dear Miss Ealand:

May I suggest that you communicate with the Paul Rosenberg Gallery for a photograph of Marsden Hartley whom the gallery represents. As we were never direct agents for Charles Demuth we have no personal photographs and in this case I would recommend that you write to the Museum of Modern Art which organized an important retrospective exhibition of his work. Within the next few days we hope to obtain the print you require relating to Charles Sheeler for whom we are agents.

I hope you obtain the other material.

Sincerely yours,

EGH:pb

18 Hyde Park Gate  
Kensington, S.W. 7.  
Knightsbridge 7968.

March 9<sup>th</sup> 1957.

Dear Mrs. Halpern - I  
have your letter asking  
me about the lead  
"Madonna & Child". As it is  
I had a casting made  
for myself & I would let  
you have this for your  
Bishop's friend. I would  
want for myself £150 &  
you would of course add  
your commission on to  
this. If that is all right  
I will send it on to you.  
I am still at work on a  
large out door work for  
a new building in London.



& as usual I am giving  
more than I was asked  
for. This & the Country  
Cathedral work & various  
portraits have more  
than made up. We are having  
here at the Tate a large  
show of very large paintings  
by so-called New Americans  
great empty canvases  
conveying only the  
emptiness of the  
clutter of these monstrously  
painted surfaces.  
But we have our enthusiasm  
& the unfortunate effect  
of all this on our own  
lot of geniuses is already  
apparent. Painting &  
sculpture is rapidly going  
to hell & nothing will  
stop it.  
With best remembrance  
Yours Jacob Epstein.

March 9, 1959

Dear Mrs. Halpert,  
Enclosed is the transparency.  
You can keep it, as I have mounted  
the picture and am enjoying it  
to the fullest. It sits on a chair  
in my bedroom, until such time as  
I move.

Best regards,  
Betty Freeman

709 No. Beverly Dr.  
Beverly Hills, Calif.



March 9, 1959

Mr. Sylvan Lang  
1500 Milan Building  
San Antonio, Texas

Dear Mr. Lang:

I am returning the photograph of the Karl Zerbe painting entitled "Penny-Off".

I am glad to give you the current market value of this important example of the artist's work -- executed in encaustic and measuring 29" x 34". The estimated figure is \$1200.

Sincerely yours

Billpb

FRANCIS RAWLE  
1871-1930  
JOSEPH W. HENDERSON  
1913-1937  
J. WELLES HENDERSON, JR.  
THOMAS F. MOUNT  
GEORGE M. BRODHEAD  
HARRISON G. KILDARE  
ROBERT E. JONES  
RICHARD W. PALMER  
JOHN F. KENNEDY  
ROBERT A. HAUBLONNER  
RALPH C. EVERT  
MICHAEL VAN BEUREN  
JOSEPH H. STANZIANI

RAWLE & HENDERSON

COUNSELLORS AT LAW  
PACKARD BUILDING  
FIFTEENTH AND CHESTNUT STREETS  
PHILADELPHIA 2, PA.

RAWLE LAW OFFICES  
FOUNDED BY  
WILLIAM RAWLE  
1783  
CABLE ADDRESS  
RAWLE PHILADELPHIA  
TELEPHONE  
LOCUST 4-4226  
LOCUST 4-4595

March 9, 1959

Miss Edith G. Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Miss Halpert:

Thank you for your letter of March 7, 1959 concerning the oil painting by Andy Meyer "Columbian Exposition Naval Revue" which I left with you.

I told you when I left it with you that I thought that the picture cost me about \$650.00. On checking my records I find that it is \$675.00 and I want to net at least \$675.00 on it. From what you said at the time, I gathered you thought you might be able to obtain considerably more than that for it. If so, wouldn't a fair arrangement be a 25% commission to you for whatever was obtained for the picture, with my netting at least a minimum of \$675.00?

Please let me know what you think of the latter suggestion and feel free to call me collect - office phone: LO 4-4226.

Sincerely yours,

*J. Welles Henderson*  
J. Welles Henderson, Jr.

WH/dls

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information pertains to a deceased person.



# WADSWORTH ATHENEUM

COLT, MORGAN, AND AVERY MEMORIALS—A FREE PUBLIC ART MUSEUM—FOUNDED 1842

25 ATHENEUM SQ. NORTH  
HARTFORD 3, CONN.  
TELEPHONE JACKSON 7-2191  
Cable address: WADATH

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

March 9, 1959

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
32 East 51st Street  
New York, New York

Dear Edith:

We wrote to Stuard Davis who suggested you might give us some information about his painting "Still Life, Three Objects." He says that it was exhibited at the Whitney Studio Club in 1925 or 26. Has it been exhibited elsewhere, reproduced or published? We like to get this data for our files.

I seem to be rather tied down here and have not been able to get to New York. I haven't forgotten that we were going to look at some sculpture. I will let you know a week ahead of time when I plan to go.

With best regards,

Very sincerely yours,

*Charlie*

C. C. Cunningham  
Director

CCC:eg

*P.S. Have you the Whitney Studio Catalogue  
and if so, could you give us the date of  
the exhibition and the number in the Catalogue of the Davis*

Charles B. Benenson

475 Fifth Avenue

New York 17, N.Y.

March 10, 1959

Mrs. Edith Halpert  
Downtown Gallery  
32 East 51st Street  
New York, N. Y.

Dear Mrs. Halpert:

The picture that I like is on the bottom of page 59.  
I hope you will be able to obtain a reasonable  
facsimile for me.

With best regards, I am

Sincerely yours,



CBB/s

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March 10, 1950

Mr. Robert W. Burgess, Director  
Bureau of the Census  
1201 East Tenth Street  
Jeffersonville, Indiana

Dear Sir:

We have no record of having received notification, previous to the enclosed "Official Notice" of the requirement to file the report requested.

Will you please send us the required form to be filled out.

Very truly yours,

EGH:pb

Enclosure

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ART ASSOCIATION OF INDIANAPOLIS INDIANA  
THE JOHN HERRON ART INSTITUTE

110 EAST SIXTEENTH STREET  
INDIANAPOLIS 2, INDIANA

MUSEUM  
WILBUR D. PEAT, DIRECTOR

March 10, 1959

SCHOOL  
DONALD M. MATTISON, DIRECTOR

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Mrs. Halpert:

I presume you have received by this time the paintings which you were kind enough to lend us for our American Water Color Exhibition.

The exhibition was very well received and much enjoyed by the visitors to our Museum, and we were pleased to have had the opportunity to show the work of this selected group of some of the leading painters in our country.

Again, many thanks for your friendly help in this project.

Very truly yours,



Wilbur D. Peat  
Director of the Museum

WDP/de

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information given is reliable 50 years after the date of sale.



E

Dear Mrs. Halpert,

We appreciate your promptness and trouble in compiling the information about the Picasso "Holy Mountain" that we requested.

We look forward to its return.

Thank you.

Sincerely,

Walter J. Fessenden

March 10

[1959]

# THE MINNEAPOLIS INSTITUTE OF ARTS

201 East 24th Street, Minneapolis 4, Minnesota Telephone: FEderal 5-4256 Cable address: Minnart

Richard S. Davis, Director

10 March 1959

Mrs. Edith Halpert, Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

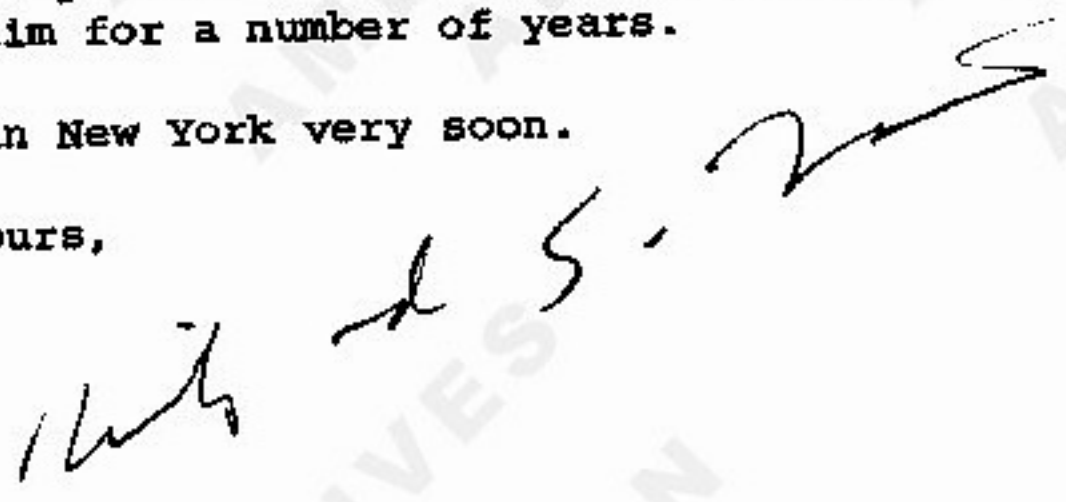
Dear Mrs. Halpert:

In reply to your letter of March 7, Mr. Rogers did mention the sculpture by Zorach, which I hope to see upon the occasion of my next visit.

As you probably know, my wife studied with Zorach, and we have both known him for a number of years.

I shall be in New York very soon.

Sincerely yours,

  
Richard S. Davis

RSD:ml1

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



MILTON H. MILLER, M. D.  
UNIVERSITY HOSPITALS  
1200 UNIVERSITY AVENUE  
MADISON, WISCONSIN

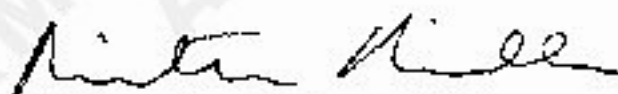
March 10, 1959

Downtown Gallery  
32 East 51st Street  
New York City, New York

Gentlemen:

I am interested in further information about Ben Shahn work. I would appreciate any catalogues or photographs you might have along with some idea as to the approximate cost of his canvases.

Sincerely,



Milton H. Miller, M.D.

MMH:w

Price to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



WILLIAM ROCKHILL NELSON GALLERY AND MARY ATKINS MUSEUM OF FINE ARTS

4525 Oak

Kansas City 2, Mo.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

March 10, 1959

Mr. Lawrence Allen  
The Downtown Gallery  
New York 22, N. Y.

Dear Mr. Allen,

Thank you for your letter. I am sorry that the Shahn print "Silent Music" is not available. However, we would like to have a copy of "Jute with Molecules". Could you also send a copy of "Phoenix" in color and one of "Supermarket" in black and white.

Most sincerely,

Karen Bunting  
(Mrs. George H. Bunting)





## PARKWAY TRIANGLE CONSTRUCTION CO.

BUILDERS OF PARK TOWNE PLACE

330 N. 22nd St. • Phila. 3, Pa. • LOcust 8-3970

March 10, 1959

The Downtown Gallery, Inc  
32 East 51st Street  
New York 22, N.Y.

Re: PARK TOWNE PLACE

Gentlemen:

We have been informed by Miss Melanie Kahane that you are disturbed about our failure to request shipment of the paintings which I ordered from you on October 15.

Let me assure you that my verbal order to you was a firm one. In order to reassure you we enclose herewith our firm purchase order.


Further, with respect to payment, we are not in the habit of making payment for any articles until we receive them. If you are at all concerned as to our financial ability or responsibility, we suggest that you contact Mr. Howell E. Roberts, Vice-President, Provident-Traders Bank & Trust Company, Broad and Chestnut Streets, Philadelphia.

We expect to request shipment shortly on the paintings, just as soon as our lobbies will be ready for furnishing. We have requested Miss Kahane to coordinate the shipment of the paintings with the furnishings for the particular lobby.

Very truly yours,

PARKWAY TRIANGLE CONSTRUCTION CO.

HKM/udp  
encl.

  
By: Harry K. Madway  
President

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information published is correct 60 years after the date of sale.

# THE PENNSYLVANIA ACADEMY OF THE FINE ARTS

BROAD AND CHERRY STREETS PHILADELPHIA 2 RITTENHOUSE 6-1877

Henry S. Drinker, *President*  
Joseph T. Fraser, Jr., *Director and Secretary*

C. Newbold Taylor, *Treasurer*  
Raymond T. Entenmann, *Curator of Schools*

March 10, 1959

Mr. John Marin, Jr.  
The Downtown Gallery  
32 East 51 Street  
New York 22, N. Y.

Dear Mr. Marin:

Mr. Fraser has asked me to reply to your letters of March 6 and 7, concerning the following instances of glass breakage:

#88 "The Figure" by Abraham Rattner

#461 "At the Seashore" by Max Weber

We are extremely sorry that glass was broken in both of these instances, and should like to make restitution at once. If you will kindly have the glass replaced and let us know what the cost amounts to, we will reimburse you immediately.

Sincerely,

*Mabel Eiseley*  
(Mrs. Loren Eiseley)  
Assistant Director

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SPRINGFIELD MUSEUM OF FINE ARTS

49 CHESTNUT STREET  
SPRINGFIELD 3, MASSACHUSETTS

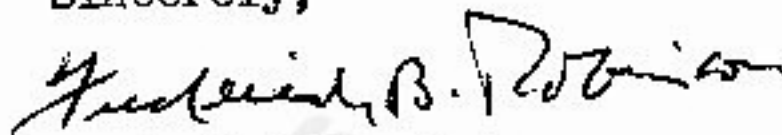
March 10, 1959

Dear Mrs. Halpert:

The very inferior color reproduction from TIME MAGAZINE tear sheet will remind you of the large "Historical Monument of the American Republic" painting which you probably saw some years ago when it was in the Museum of Modern Art. The picture is about to be given to us and we have the problem of arriving at a proper appraisal for tax deduction purposes. Would you be willing and able to give me an appraisal? The picture certainly is Field's most important undertaking and is quite unique in the history of American art. Now that Field has become so internationally famous, being the only artist who had three works in the Brussels World's Fair, the question of value is of great interest. Any help you might be able to give me will be greatly appreciated.

With kind regards.

Sincerely,



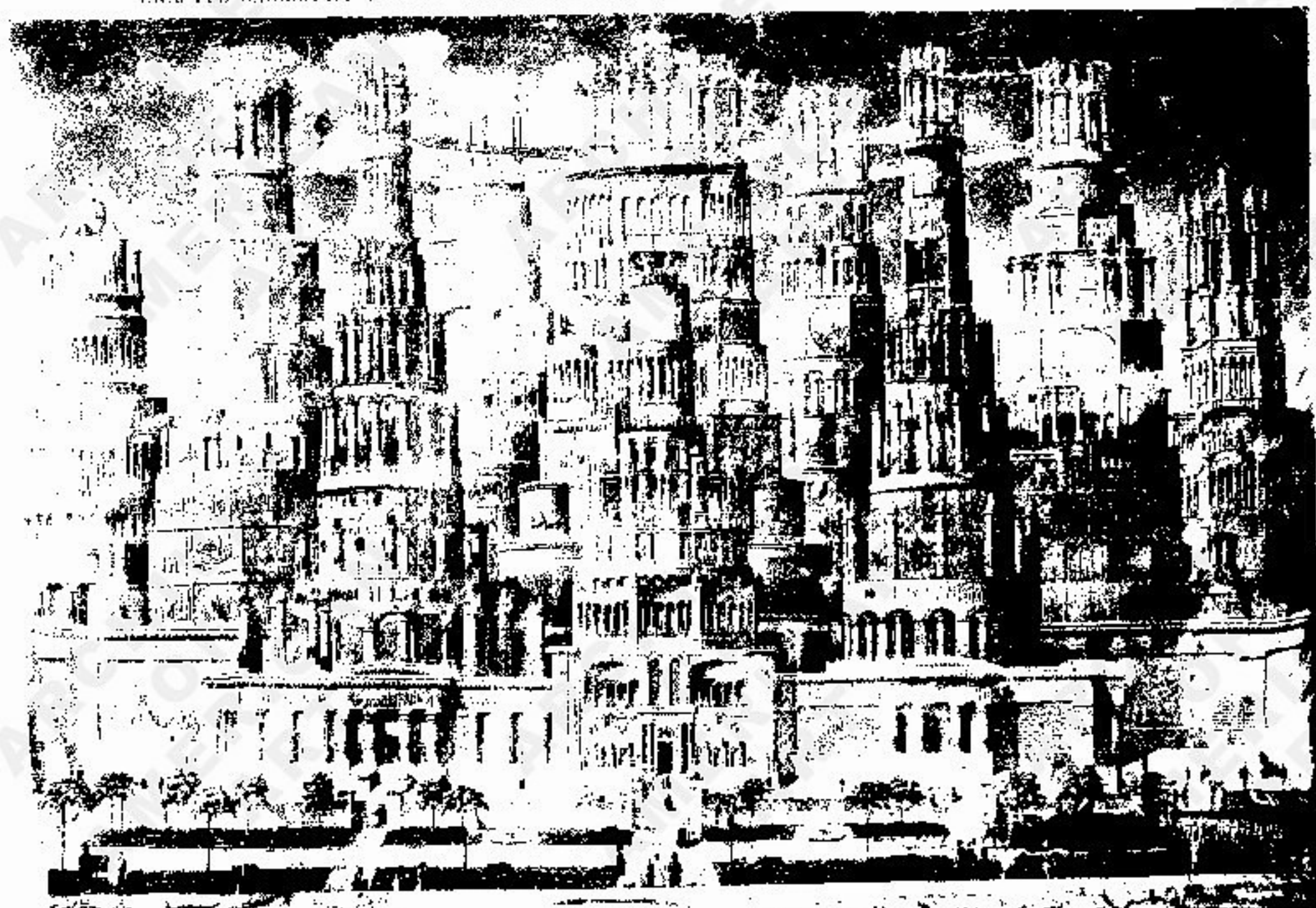
Frederick B. Robinson  
Director

Mrs. Edith G. Halpert  
Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

FBR/c  
enclosure

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RALPH EARLES ROGER SHERMAN? (c1800-1758)



65 Mower Street  
Worcester 2, Mass.  
March 10, 1959

The Downtown Gallery, Inc.  
32 East 51st Street  
New York 22, New York

Dear Sir,

I have recently attended the Worcester Art Museum exhibition, "For Collectors," at which several of your pictures were represented.

I understand that you have a number of paintings by Stuart Davis, Lyonel Feininger, and Marsden Hartley in your gallery. I would greatly appreciate it if you could give me some idea of the range of prices of your pictures by these artists.

Could you also please send me any catalogues which your gallery has?

Will you be open March 28th?

Very truly yours,

*Nina Stauffer*

(Mrs. John E. Stauffer)



March 10, 1950

Mr. Jean Dominique Van Caulaert  
300 East 57th Street  
New York, N. Y.

Dear Mr. Van Caulaert:

In reply to your letter of February 24th, since this gallery deals exclusively in American art, much as I should like to be able to cooperate with you, I am afraid that it would not be worthwhile for you to bring samples of your work here. I would suggest, rather, that you submit it to some of the many other galleries in the city that are always interested in new techniques and talents of whatever origin.

Sincerely yours,

EGH:pb

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WORCESTER ART MUSEUM  
55 SALISBURY STREET  
WORCESTER, MASSACHUSETTS

TELEPHONE Pleasant 2-4678  
CABLE ADDRESS: WORCART

March 10, 1959

Mrs. Edith Gregor Halpert, Director  
The Downtown Gallery  
32 East 51 Street  
New York 22, New York

Dear Mrs. Halpert:

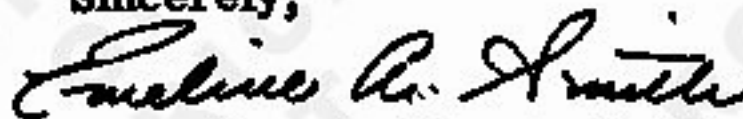
Thank you very much for sending us the names of persons in this area who might be interested in our current sales exhibition.

We shall send them copies of the catalog since the list arrived on the day of the opening and we were unable to extend invitations to them for that affair.

The exhibition is proving truly successful. Sales for the first evening totaled more than \$6,000 and now are over \$13,000. It is all very exciting.

We are looking forward to your visit to Worcester in April.

Sincerely,



Mrs. Francis Lincoln Smith  
Publicity Director

EAS:hp

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



March 11, 1959

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Mr. Frederick A. Sweet  
Curator of American Painting and Sculpture  
The Art Institute of Chicago  
Michigan Avenue at Adams Street  
Chicago 3, Illinois

Dear Fred:

Please forgive me for my tardy reply to your letter regarding the work of Jonah Kinigstein.

The preparation for and the opening of the Shahn exhibition have left me all "in a state." Isn't it extraordinary how America has gone mad about art?

Photographs of Kinigstein's work are being sent to you under separate cover. I hope you will see fit to include an example of this artist's work in your exhibition. Incidentally, have you decided on any of the other painters? I am referring to our roster.

It was so nice to see you and Mrs. Sweet.

My best regards.

Sincerely yours,

Edaph

THE ART STUDENTS LEAGUE OF NEW YORK • 215 W. 57TH ST.

ASL

March 11, 1959

Members and Friends:

As you know, The Art Students League of New York is conducting a campaign for contributions to our Building Fund. During the past nine months, we have already completed quite a part of our alterations and expansion. We have installed two elevators and have renovated our electrical, plumbing and heating systems. This has cost us a great deal more than has been contributed to date.

We are presently offered an opportunity to add substantially to our fund. Lee Nordness, Director of ART:USA:59, has set aside Friday evening, April 3rd, from 8 P.M. to 11 P.M., as an artists' preview, for the benefit of the Art Students League Building Fund. I believe that this exhibition will be the broadest cross-section of contemporary American art to be held this season. It will be at the New York Coliseum, from April 5th through April 19th.

May I urge you to attend our preview and subscribe on the enclosed form. The preview tickets are tax-deductible.

Hope to see you at this cocktail party.

Sincerely,

Stewart Klonis, Director

SK:ES



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March 11, 1959

Mr. Patric Shannon  
Art Department  
Austin College  
Sherman, Texas

Dear Mr. Shannon:

Enclosed you will find a consignment invoice listing the two paintings for your special exhibition.

Because our insurance policy does not extend outside of the gallery, I would suggest that you use the figures listed in the invoice and arrange for insurance in Sherman before the shipment is made -- probably during the last week of this month.

I trust that this is satisfactory to you.

Sincerely yours,

EGH:pb  
Enclosure

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March 11, 1959

Mrs. John Barclay  
320 West Pittsburgh Street  
Greensburg, Pennsylvania

Dear Mrs. Barclay:

Thank you for sending me photographs of the Marin watercolors. Unfortunately these are rather inadequate and at best, as you know, it is mighty difficult to judge from photographs. However, I would venture the opinion that these are worth approximately \$750 each. Neither John Jr. nor I are acquainted with the actual paintings and therefore I cannot be more specific. Perhaps — if you are planning to be in New York around the 21st — the originals could be included in your baggage and I could then give you a more positive appraisal.

It will be so nice to see you and I look forward to your visit.

I forget to mention that I am very grateful for your consideration in offering us the first refusal. I appreciate this very much and hope that you will do likewise in relation to the O'Keeffe and the Sheeler which are among the pictures you may decide to sell in the near future.

My best regards.

Sincerely yours,

EM:pb



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 established after a reasonable search whether an artist or  
 purchaser is living, it can be assumed that the information  
 may be published 50 years after the date of sale.

March 11, 1959

Mr. Frederick Baum  
 Rubin, Baum & Levin  
 350 Fifth Avenue  
 New York 1, N. Y.

Dear Fred:

Would it be convenient for you and/or Mr. Friedman to meet with  
 Mr. Schwartzkopf who acts as agent for this property and with me  
 to further discuss the matter about the conversion of this property  
 into an all-business building. I am really very serious about this  
 project and although the report indicates that many difficulties  
 are involved, I should like to get started on this reasonably soon.  
 Mr. S. is available Monday, Tuesday, Thursday, and Friday, and I shall  
 make myself available to fit in with whatever plans you make for us.

Best regards.

Sincerely yours,

RGB:pb

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March 11, 1959

Miss Martha Berrien  
The Martha Berrien Studio  
57 West 16th Street  
New York 11, N. Y.

Dear Miss Berrien:

Enclosed you will find the Dove contract properly signed by the Estate and the Gallery.

William Dove examined the proof carefully and recommended a number of corrections which I shall be glad to discuss with you at your convenience.

Sincerely yours,

EGH:pb  
Enclosure



# B'NAI B'RITH HILLEL FOUNDATION

AT THE PENNSYLVANIA STATE UNIVERSITY

RABBI BENJAMIN M. KAHN  
Director



224 LOCUST LANE  
STATE COLLEGE, PENNSYLVANIA  
TELEPHONE ADams 7-2408

March 11, 1959

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
32 East 51 Street  
New York 22, New York


Dear Mrs. Halpert:

I am back again! For some reason, I take the liberty of feeling close enough to you to write and solicit advice and help. I hope you do not mind.

You recall that we had some correspondence in late November about an exhibition which we are preparing on the Old Testament, and you suggested that I communicate with Mr. Prior, Director of The American Federation of Arts. I have done so, and Mr. Prior referred me to the Rosenwald collection of the National Gallery in Jenkintown, which just wrote me yesterday indicating that they are going to send us a very nice collection of Rembrandt, Blake, Van Leyden and others. Thank you so much for the wonderful reference you gave me.

We are going to present our exhibition for a two week period beginning April 1. In your last letter you indicated that you may be able to help us with a drawing by Ben Shahn and a watercolor by Bittner. Believe me, we would be delighted to have these and any other works on the Old Testament of contemporary artists which you might be able to lend us. Needless to say, we would be more than glad to cover any expenses incidental to this loan.

May I thank you again most sincerely for all your helpfulness. My wife joins in warm regards to your

Yours cordially,  
  
Benjamin M. Kahn  
Rab51

BMK/mke

A national organization devoted to religious, cultural, and counseling service among Jewish students at 205 colleges and universities in the United States, Canada, and Israel.



March 11, 1959

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Mr. Zoltan Sepeshy  
Granbrook Academy of Art  
1 Academy Road  
Bloomfield Hills, Michigan

Dear Mr. Sepeshy:

Among the many messages received from the Hattners, who, as you know, are now in Paris, one referred to the Flint-De Waters Art Center contract.

Because I do not have the name of the person in charge of this project at the Center, I am obliged to bother you about the matter.

Won't you please let me know the current situation, or, if you prefer, the name of the person to whom my correspondence should be addressed.

And many thanks for your very generous cooperation.

Sincerely yours,

RCH:pb



March 11, 1959

Mrs. Abel E. Fagen  
1581 Old Mill Road  
Lake Forest, Illinois

Dear Mrs. Fagen:

You were very kind indeed to send me a note regarding the Shahn catalogue. We, too, are very proud of it and of our boy Ben. I am sorry that you cannot see the exhibition which is really superb.

Of course I was distressed that this lovely catalogue reached you while you were in the hospital but am relieved that you will be well enough to be in New York next week. It will be so nice to see you and of course the Shahn show will be on during that period as I realize in reading the letter again.

I look forward to your visit.

Sincerely yours,

EGH:ph

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March 11, 1959

Mr. Sidney Gerber  
7933 Overlake Drive  
Bellevue, Washington

Dear Mr. Gerber:

Please forgive me for being so slow in replying but preparation and the opening of the Shahn exhibition plus the unprecedented attendance all contributed to my delinquency.

I am glad that the Price painting reached you and, according to Max Weinstein, he received the Max Weber and is very happy with it, so all is well with the world.

You flatter me when you suggest that my enthusiasm or desire to purchase a picture is based on an effort to please a client. This does not fit in with my reputation of thirty-two years' standing. The only reason that I made an effort is that I really believe that Applebaum has considerable talent and as a matter of fact am writing to him to suggest that he send me photographs of his paintings. The folder of watercolors will be returned to him minus two pictures which I have decided to retain.

It was so nice to see you and Mrs. Gerber and I hope that your visits to New York will be more frequent in the future.

My very best regards.

Sincerely yours,

EGH:pb

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March 11, 1959

By REGISTERED MAIL  
Return Receipt Requested

Mr. John Graham  
420 East 23rd Street  
New York, N. Y.

Dear Mr. Graham:

Several days ago our accountant insisted that because of your neglect to complete payment for the painting you purchased on February 21, 1958 -- more than a year ago -- the matter be referred to a collection agency. However, before so doing, I want to extend the courtesy to you of writing once again requesting the payment or the return of the picture. If I do not hear from you within a week of this letter, I shall be obliged to take the necessary action.

Sincerely yours,

EGH:ph

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March 11, 1959

Mr. Leo S. Gutman  
2629 South Dearborn Street  
Chicago 16, Illinois

Dear Leo:

What a grand guy you are -- always very thoughtful and full of kind praise.

Now that there are only two hours and twenty minutes between us I hope your visits will be more frequent. It is always wonderful to see you.

I forgot to tell you that I made a selection for you as a member of the Contemporary Art Society or whatever it is called in Chicago. The card was sent in under your name and the title of the picture, et cetera, follows, so that you may know with which great work of art you are represented.

Max Weber - INTERIOR WITH MODEL, 1958

Gouache - 20 x 17½

Sincerely,

EGH:pb



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March 11, 1958

Mrs. Hoke Levin  
1647 Palmer  
Detroit 3, Michigan

Dear Mrs. Levin:

It was very kind of you indeed to send me so charming a note. I, too, regret that we did not have time for a chat during the hectic activities of the Shahn opening.

I look forward to seeing you and Mr. Levin when you are next in New York. I shall be very glad to show you what Demuths we have as well as the Max Weberds. In any event, it will be nice to see you.

Sincerely yours,

EGH:pb

March 11, 1959

Mr. Milton Lowenthal  
1150 Park Avenue  
New York, N. Y.

Dear Hickey:

Although we communicated with Juley, the photographer, we find that he has no negatives of your O'Keeffe. The old gal evidently had all of them sent to her in New Mexico and according to the last report, O'Keeffe is now in India continuing her tour which started in Japan. When she returns, I shall see whether we can obtain a print for you.

An estimate on the Guglielmi is enclosed in official language.

Sincerely,

EGH:pb  
Enclosure

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March 11, 1959

Mr. Milton Lowenthal  
1150 Park Avenue  
New York, N. Y.

Dear Mr. Lowenthal:

In response to your request, I am glad to give you below the current market value of your painting by Guglielmi.

Louis Guglielmi - TOTEM AND BRIDGE, 1952, 28 x 32, - \$1800.

Sincerely yours,

EGH:ph

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THE DOWNTOWN GALLERY • 32 East 51 Street • New York 22, N. Y.

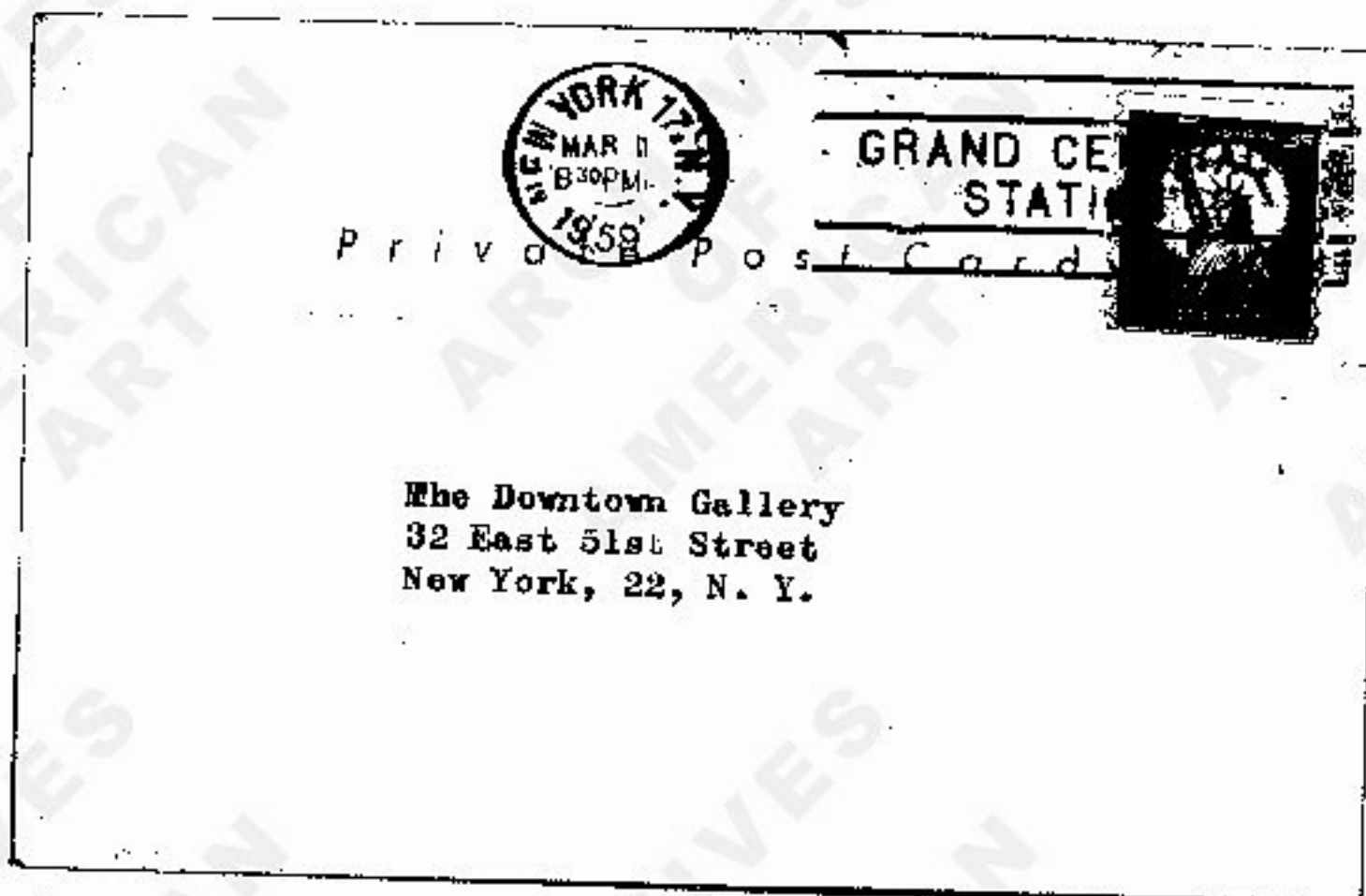
Guglielmi received ☒

Do you have a photograph  
of this & the E. Keefe?  
Would appreciate a  
print of each. Also an  
estimate of the Guglielmi.  
Many thanks -  
M. L.

*Milton Lowenthal*  
Milton Lowenthal



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March 11, 1959

Mr. Howard Church, Head  
Department of Art  
Michigan State University  
of Agriculture and Applied Science  
East Lansing, Michigan

Dear Mr. Church:

Thank you for your letter.

Indeed, we shall be very glad to cooperate with you in your plans  
for an exhibition at the Kresge Art Center in the fall of this year.

In addition to the artists whose names are printed below and for  
whom we are sole agents, we shall be glad to show your committee  
(during the week of March 15th) other examples for consideration.

I would suggest that one of the staff members telephone to make an  
appointment so that we may prepare the material and thus expedite  
the selection.

Sincerely yours,

EGH:ph

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established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.



March 11, 1950

Mr. Lee Nordness  
American Art Expositions, Inc.  
673 Madison Avenue  
New York 21, N. Y.

Dear Lee:

Would you be a good guy and let me know which paintings you succeeded in obtaining from the suggested lenders. I am referring to the list other than the Downtown Gallery consignment. Also, would you let me know what photographs you require so that we may place the orders for these in time to correspond with your needs. And if there is anything else required, please do not hesitate to call on me.

And so, cheerio.

EGH:ph

for to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

March 11, 1959

File *Rollner*  
77 *Prochaska*

Miss Gertrude H. Moore  
Rochester Memorial Art Gallery  
Rochester, New York

Dear Miss Moore:

Your telegram addressed to Abraham Ratner was forwarded to Paris and subsequently to the gallery with a note requesting that I communicate with you.

Abraham Ratner plans to remain in Europe until the fall of this year and consequently will not be able to accept your invitation to act as judge at the Finger Lakes exhibition.

I hope this gives you sufficient time to make the necessary substitution.

With best personal regards, I am

Sincerely yours,

EGH:pb



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CABLE ADDRESS MASRU NEW YORK

MARCH  
11 1959

Miss Edith G. Halpert  
Downtown Gallery  
32 East 51st Street  
New York City

Dear Friend,

I am giving an informal cocktail party  
for Karl Katz, Curator of the Bezalel  
National Museum of Jerusalem, at my home,  
9 East 64th Street, March 29th, from five  
to seven p.m. I am hopeful that you will  
be able to be with us at this farewell  
for Mr. Katz before his return to Israel.

Sincerely yours,

*Samuel Rubin*

*Pres. of Trustees*

R.S.V.P.  
OXford 7-4030

*Pl  
Pine  
SK  
T.M. Rubin*

SAMUEL RUBIN 5 WEST 54 STREET NEW YORK 19

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

3/10/59  
I appreciate your putting me  
on your mailing list; as I am from  
New York & visit quite frequently.  
If possible I would like to  
have the commentary made by Ben  
Shahn concerning art. Thank you.  
Sincerely yours,  
Ellen Schiffman  
580 Potomac Ave.  
Buffalo 22, N.Y.  
POL - Shahn  
& Shahn  
Catalog



Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Ellen Schuffein  
580 Potomac Ave.  
Buffalo 22, New York



THIS SIDE OF CARD IS FOR ADDRESS

Downtown Gallery  
32 East 51<sup>st</sup> Street  
New York, New York

March 11, 1959

Mr. Tom Slick  
Bennett Building  
San Antonio 5, Texas

Dear Mr. Slick:

In referring to the sales records of paintings by Pablo Picasso during the past year, it is my opinion that the painting in your collection entitled SILVETTE, dated 1953, has a current value of approximately \$100,000.

Sincerely yours,

EGH:pb

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.



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old  
March 11, 1959

F  
Mr. Rella J. Riley  
Studio Second  
31 Second Avenue  
New York 3, N. Y.

Dear Mr. Riley:

Thank you for your letter of March 3rd outlining the extremely interesting project of an exhibition of your work relating to Hawaii.

I am sorry to say that neither our exhibition schedule nor our gallery policy would make it possible for us to present the exhibition for you. Some years ago, after nearly thirty years of promoting the work of new artists on the American scene, we decided to concentrate upon the restricted list of artists whose names are printed below.

There is no doubt in my mind that with the many galleries in New York with a far more flexible exhibition policy and an active interest in developing original ideas for presentations you will have no difficulty in locating a suitable gallery for this showing.

With all good wishes for the success of your project,

Sincerely yours,

EGH:ph

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March 11, 1959

Mr. Max Weinstein  
Pier 66  
Seattle 1, Washington

Dear Mr. Weinstein:

I cannot tell you how pleased I am that you like the Weber "in the flesh." There is nothing more gratifying to us than a "proud possessor."

I was very much interested in your report of the Henry Gallery "end of the tear" sale. It sounds like a fine idea, but I doubt whether a repeat performance can be looked for in the near future and certainly in relation to a painting by John Marin.

As a matter of fact the Marin prices have a wide spread, depending on the period and the number of examples available within that period. For instance, any painting of New York runs very high, if and when available, not because they are the best works produced by Marin but because he produced a limited number of this subject and most of them were placed many years ago. We have in our possession a variety of themes and as I mentioned before there is a variation in price ranging from \$1200 to about \$3500, with a good many in the in-between bracket. If you will let me know what price you have in mind, I shall be glad to send you a few photographs for preliminary consideration and if anything pleases you particularly we shall be glad to send one or more paintings to you on approval. Your only obligation is the cost of packing, transportation, and insurance. Let me know how you feel about this and I shall be very happy to cooperate.

It was very nice to meet you and I hope to have the pleasure seen again.

Sincerely yours,

ECM:ph





WHITNEY MUSEUM OF AMERICAN ART

22 WEST 54th ST. • NEW YORK 19 • PLAZA 7-2277

March 11, 1959

GERTRUDE V. WHITNEY, *FOUNDER*

FLORA WHITNEY MILLER, *PRESIDENT*

LLOYD GOODRICH  
*Director*

JOHN L. H. SAUR  
*Associate Director*

ROSALIND IRVINE  
*Curator*

MARGARET McKELLAR  
*Executive Secretary*

Mrs. Edith G. Halpert, *Director*  
The Downtown Gallery  
32 East 51st Street  
New York 22, N. Y.

Dear Edith:

I wonder if you would be kind enough to add Bathing Girl to your list of works to be borrowed from William Zorach's studio. I would like to include this piece in the exhibition at the Whitney Museum and for the tour and would appreciate it if you would fill out the enclosed loan form and return it to us along with the others which I sent you last week.

Many thanks again for your kind assistance.

Yours sincerely,

*Leck*  
Associate Director

JHIB:pw  
Enclosure

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# CLASS OF SERVICE

This is a fast message unless its deferred character is indicated by the proper symbol.

# WESTERN UNION TELEGRAM

W. P. MARSHALL, PRESIDENT

# SYMBOLS

DL=Day Letter  
NL=Night Letter  
LT=International Letter Telegram

1201

The filing time shown in the date line on domestic telegrams is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination.

(03)

NA069 PD=COLLEGE STATION TEX 11 1128AMC=

MRS EDITH HALPERT, DOWN TOWN GALLERY=

1939 MAR 11 PM 1 03

32 EAST 51 ST=

UNABLE TO VISIT WITH YOU THIS WEEK, BUT WILL TRY NEXT WEEK. WILL CALL OR WIRE YOU. THANKS=

J WAYNE STARK PRESIDENT ASSOCIATION OF COLLEGE UNIONS=

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE



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March 11, 1959

Mr. Elliott Starks, Art Director  
The Wisconsin Union  
University of Wisconsin  
Madison 6, Wisconsin

Dear Mr. Starks:

Thank you for your letter.

If you will refer to the catalogue, you will note that all but three of the paintings were borrowed from public and private collections, thus making it impossible to tour the exhibition unless you wish to communicate with each of the lenders directly for permission. If so, I shall be glad to send a complete list of addresses. However, I doubt whether many of the lenders will agree to extend the time originally stipulated.

May I hear from you?

Sincerely yours,

RM:ph

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March 11, 1959

Mrs. Stanley J. Wolf  
1 Shore Drive  
Great Neck, New York

Dear Mrs. Wolf:

I was very happy to hear from you and am pleased that you are cooperating with the exhibition officials.

The current insurance valuations of the paintings listed appears below:

Shahn - MAN AND BOY - - - - -	\$1500.
Shahn - BYZANTINE ISOMETRIC - - - - -	\$4500.
Feininger - CITY AT NIGHT - - - - -	\$6000.
Morris Graves - BIRD MADDERED BY THE LONG WINTER - - - - -	\$2000.
Kuniyoshi - CARNIVAL - - - - -	\$3000.
Levine - EUCLID AVENUE - - - - -	\$4500.
Walt Kuhn - CLOWN IN RED AND GREEN - - - - -	\$4000.
Tamayo - WATERMELON EATER - - - - -	\$4500.

I was delighted to learn that Mr. Wolf is so much better and hope that I shall have the pleasure of seeing both of you very soon.

Sincerely yours,

EGH:pb



ART: USA: 59  
AT THE COLISEUM  
APRIL 3 - APRIL 19

March 12, 1959

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51 Street  
New York 22, N. Y.

Dear Edith:

Your note arrived this morning regarding lenders, and as far as I can see at the moment, we made only four loans of your artists:

- (1) "The Web," by Sheeler — Mr. Roy Neuberger
- (2) "Stacks in Celebration," by Sheeler — Mr. Otto Spaeth
- (3) "California Industrials," by Sheeler — loaned anonymously through you
- (4) "The Mellow Pad," by Davis — Mr. and Mrs. Lowenthal

I would appreciate photographs on everything you have given us. Needless to say, the newspapers pick your artists out from the lists invariably, and we have already used up the photographs you've sent.

I think that's it for now. Thank you for your offer of aid: I will undoubtedly be calling you later.

Fond blessings,



LN:is

P. S. Did you know that Stephen Kaufman had broken both ankles skiing in Switzerland. I understand he's being flown back soon.

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PRESENTED BY: AMERICAN ART EXPOSITIONS, INC.

673 MADISON AVENUE

NEW YORK 21

NEW YORK

TEMPLETON 8-4696



ART:USA:69

and sculpture

Paintings to come from The Downtown Gallery directly

Stuart Davis POULADE oil 1958 \$10,000.

" " NEW YORK-DESIGN FOR MURAL oil 1932 6,000.

Georgia O'Keeffe BLACK DOOR WITH RED oil 1955 6,000. (Photo herewith) Baker 18-577

" " HORSE'S SKULL & PINK ROSE oil 1931 7,500.

" " AT THE RODEO oil 1929 5,500.

Abraham Ratner MOSES... "I-AM" oil 1958 5,500.

" " STILL LIFE COMPOSITION #3 oil 1954 3,000.

" " STORM COMPOSITION #4 oil 1955 3,200.

Ben Shahn AFTER TITIAN tempera 1959 6,000. — with

" " ANGER gouache 1952 NYS

Charles Sheeler (see below)

Max Weber THE TRIO oil 1949 NYS

" " FIGURE WITH BIRD oil 1958 7,500.

" " (SCULPTURE) CHINESE POTTERY HORSE oil 1954 4,000.

William Zorach BATHING GIRL bronze 1931 3,500.

" " BOUND granite 1935 5,000.

" " HEAD OF WOMAN granite 1958 5,000.

Suggested loans of works by Downtown Gallery artists

Stuart Davis THE MELLOW PAD oil 1945-51 Mr. and Mrs. Milton Leventhal  
1150 Park Avenue ✓

Seymour Chwast (We have no paintings here. Please call artist.  
1504 East 10th Street  
Brooklyn, N. Y.)

Ben Shahn SOLEM ALEICHEM watercolor 1954 David Harris  
988 Fifth Avenue

" " AGE OF ANXIETY tempera 1953 Joseph Hirschhorn  
165 Broadway

" " CYBERNETICS tempera 1953 Mrs. Ann Langman  
941 Park Avenue

Charles Sheeler THE WEB oil 1955 Mr. Ray Neuberger  
21 East 87th Street ✓

" " NEW ENGLAND IRRELEVANCIES oil 1953 Lane Foundation  
Standard Pyrochemical Corp.  
Lowminster, Mass.

" " INCANTATION oil 1949 Brooklyn Museum

" " STACKS IN CELEBRATION oil 1954 Mr. Otto Spacht  
129 East 81st Street X

California Industrial

Private Coll (87)

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

2/27/59



AUSTIN COLLEGE

FOUNDED 1848  
SHERMAN, TEXAS

ART DEPARTMENT

12 March 1959

Mrs. Edith Gregor Halpert  
Director, The Downtown Gallery  
32 East 51 Street  
New York 22, N. Y.

Dear Mrs. Halpert:

We are greatly anticipating hearing from you in regard to your loan to us of two or three paintings of Marin, Mattner, and/or O'Keefe.

In order to schedule in advance the showing of these paintings to our College and community through The Downtown Gallery's generosity, we have set the showing dates of April 10 through 24, if this convenient to you.

We are prepared to insure the pictures here in Sherman if you so desire, from the date of shipment to us to the date of redelivery to your Gallery. If we insure here, the insurance company with which we deal needs the following information:


Are the paintings already insured and if so, will they be covered by your policy while they are out of the Gallery?

Descriptions of the paintings: artist, title, dimensions, medium, age, condition.

We are greatly anticipating this generous loan of the paintings from you. Already the showing of them is creating local interest.

Thank you again.

Sincerely,

  
Patric Shannon  
Chairman

Price to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

# George Braziller, Inc.

215 FOURTH AVENUE NEW YORK 3 N. Y.

OREGON 4-6004

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51st St.  
New York, N.Y.

March 12, 1959

Dear Mrs. Halpert :

We are planning a series of monographs on American artists, the first six to be published in the Fall of 1959. We would like to request your permission to reproduce works in your collection which we have listed below. These will be reproduced by letterpress.

For your convenience we enclose a duplicate of this letter which we hope you will sign and return to us as soon as possible. Thank you for your attention in this matter.

Sincerely yours,

Permission granted

George Braziller

.....*E. Halpert*.....

H OT STILLSCAPE FOR SIX COLORS (1940) by Stuart Davis

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March 13, 1959  
1 Academy Road  
Bloomfield Hills, Mich.

Dear Mrs. Halpert:

In acknowledgment of your note of March 11, may I advise you that in way of a coincidence, yesterday I called Mr. John Barrett, Business Manager of the Flint Board of Education, who represents the sponsors for the Flint Cultural-Educational Center. I called him wondering if Abe Rattner's bill had been cleared. Mr. Barrett was unaware for the moment but promised to drop me a card immediately with appropriate answer to my query. Since I hadn't heard from you or Abe Rattner for a considerable length of time, I thought that this matter had been concluded. I shall be glad to let you know the moment I hear from John Barrett but if you wish to correspond with him, please do so at the following address: 205 East 8th Street, Flint 1, Michigan.

In passing may I say how happy I am for Abe's One Man Show under the auspices of the Ford Foundation.

With good wishes -

Cordially,

*Zoltan Sepeshy*  
Zoltan Sepeshy

Mrs. Edith Halpert, Director  
The Downtown Gallery  
32 East 51 Street  
New York 22, New York

P.S. Before I had a chance to mail this letter I received the enclosed check from the Flint Board of Education - and I am glad to enclose it. I trust this concludes the deal which apropos and artistically - turned out splendidly.

Z.S.

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March 12, 1939

Mr. Henry Dreyfus  
4 West 58 Street  
New York, N. Y.

Dear Mr. Dreyfus

The current insurance valuation on the John  
Marin watercolor which you requested is listed  
below:

Boat and Sea - Deer Isle, Maine Series #27 \$6000.00

Sincerely yours

BGR:la



C.I.T. FINANCIAL CORPORATION

650 MADISON AVENUE NEW YORK 22, N. Y.

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March 12, 1959

Downtown Gallery  
32 East 51st Street  
New York, New York

Gentlemen:

We purchased the following paintings from you in 1957:

<u>PAINTING</u>	<u>ARTIST</u>	<u>COST</u>	
Night Composition	Abraham Rattner 1612	\$3,400.00	4500.
Two Figures with Rose	" " 3400	\$1,020.00	1800.
Farmescape #6	" "	\$1,615.00	7500.

It would be appreciated if you could advise us of the current market value of the aforementioned paintings so that we may insure them accordingly.

Very truly yours,

*T. W. Keating*

T. W. Keating

TWK:gm

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ERNEST BROWN & PHILLIPS LTD

DIRECTORS  
OLIVER F. BROWN  
PATRICK L. PHILLIPS  
NICHOLAS E. BROWN  
E.C. PHILLIPS

TELEPHONE: WHITEHALL 3375.  
TELEGRAMS: OFORT, LESQUARE, LONDON.

THE LEICESTER GALLERIES.

LEICESTER SQUARE.

LONDON, W.C.2.

12th March, 1959

Mrs. Edith Gregor Halpert,  
The Downtown Gallery,  
32, East 51 Street,  
New York 22,  
New York,  
U.S.A.

Dear Mrs. Halpert,

Very many thanks for your letter of March 7th, in which I am delighted to learn that you can see your way to co-operating with a Ben Shahn graphic exhibition. I am certain that this will attract a great deal of attention in London, and I will look forward to seeing the works later in the year.

As I said in my previous letter, I am almost certain that it can take place in November, in our Entrance Gallery, but would like to confirm this as an exact fixture at a slightly later date. Should this prove impossible, we could hold it in the Spring of next year. Could you perhaps at sometime give me an idea of the sort of prices which this artist commands?

As requested I am enclosing an invoice for the two Moore's. I am sorry to say that we cannot supply any further casts of either of these, in fact, there is a desperate shortage of Moore sculpture at the present time, and we have nothing whatsoever in stock. This position should change in the course of the year, now that this artist has completed his work for the UNESCO building in Paris. His preoccupation in 1958 with this, together with a bottle-neck at his casters, has produced the present difficult position.

With many thanks for your interest in the Ben Shahn project.

Yours very sincerely,





*Neiman-Marcus*

1457 BROADWAY  
New York 18, N. Y.

March 12th, 1959

Miss Edith Halper  
Downtown Gallery  
32 East 51st Street  
New York, New York

Dear Miss Halper:

Thank you for sending the attached photographs.  
I am sorry but they are not just what we are  
looking for.

I am appreciative of your trouble.

Sincerely,

  
Stanley Marcus

HSM:HS  
ENC.

Print to publishing information regarding sales transactions,  
researchers are responsible for obtaining written permission  
from both artist and publisher involved. If it cannot be  
established after a reasonable search whether an artist or  
publisher is living, it can be assumed that the information  
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March 13, 1959

Mr. Fred Maxwell  
Maxwell Galleries  
551 Sutter Street  
San Francisco, California

Dear Mr. Maxwell:

The four paintings arrived in good condition.

We are indeed grateful for your courtesy in this matter.

Sincerely yours



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ART REFERENCE LIBRARY  
PRATT INSTITUTE LIBRARY  
BROOKLYN 1, NEW YORK

Dear sir;

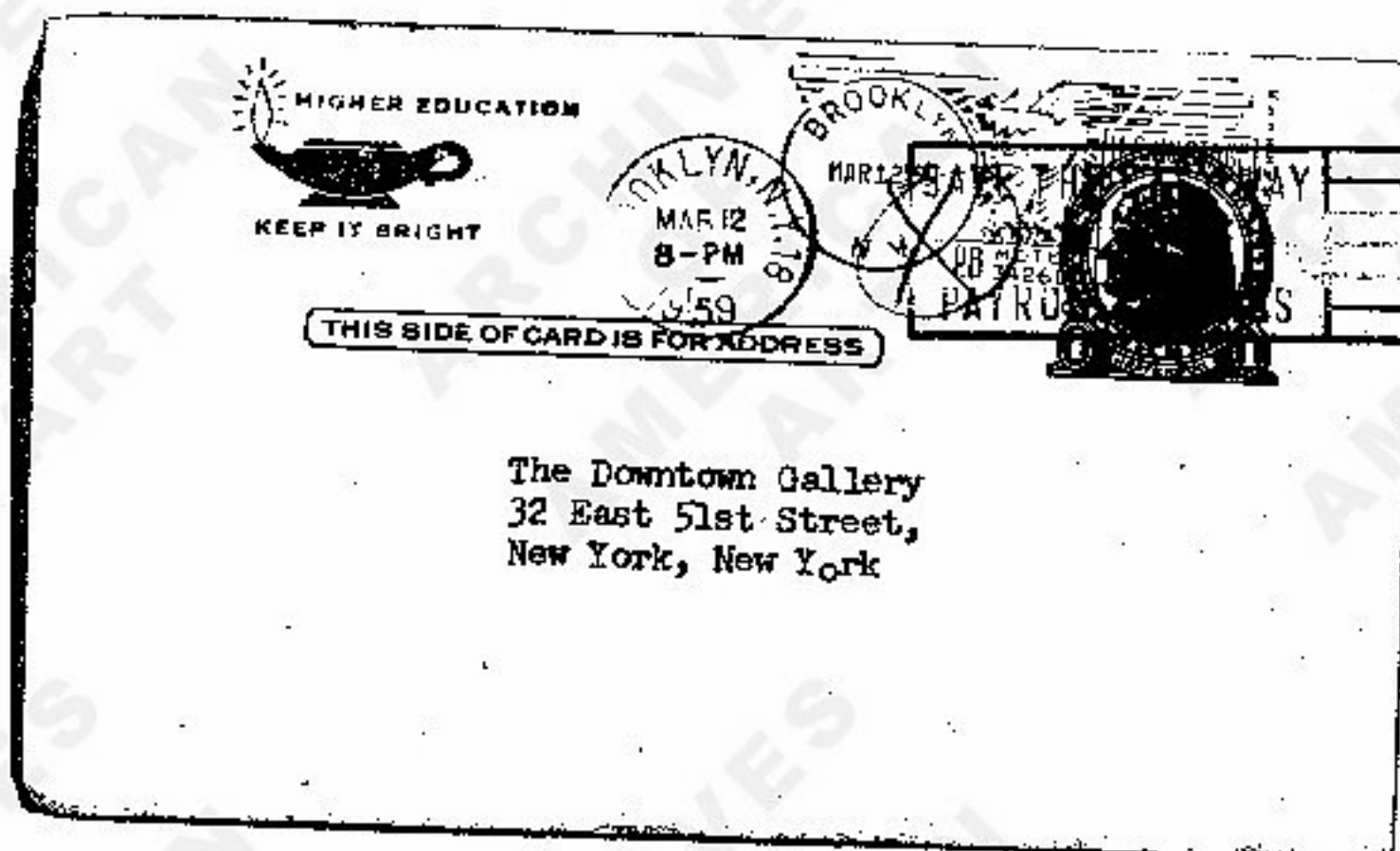
Because of the interest shown by the students in the current Shahn exhibition, the Art Reference Library is requesting six additional announcements for the pamphlet and mounted files.

Thank you for your kind attention.

Sincerely,

*Robert J. Reman*  
Assistant, Art Reference

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I. M. SCHWARZKOPF, INC.  
110 EAST 42ND STREET  
NEW YORK 17, N.Y.  
BX 7-0261

CONSTRUCTION  
ENGINEERING  
REAL ESTATE  
MANAGEMENT  
LEASING  
SALES

March 13, 1959

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Mrs. Edith Halpert  
32 East 51 Street  
New York, N. Y.

Dear Mrs. Halpert:

I meant to give you the enclosed bill when I saw you. It was for installing a new chimney extension. The old one was corroded and the Department of Buildings had issued a violation which has since been dismissed.

Best regards,



Irving M. Schwarzkopf

IMS:sbs  
enc.

# WITTE MEMORIAL MUSEUM

3601 BROADWAY

BRACKENRIDGE PARK

SAN ANTONIO 9, TEXAS

TELEPHONE: TAYLOR 6-0647

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

12 March 1959

Director,  
THE DOWNTOWN GALLERY  
32 East 51st Street  
New York 22, New York

Dear Sir:

The San Antonio Art League, at the Witte Museum, will soon begin planning for next year's exhibitions, and for this purpose I am making inquiries about possible exhibitions. Understanding that your gallery does handle American Folk Art, I would be interested in learning about available exhibition material, general costs, and arrangements.

Thank you for any information which you can provide.

Yours sincerely,

*Martha Utterback*

Martha Utterback  
Art Curator



MRS. ALBERT D. ANGELL, JR.  
 7 SOMERSET AVENUE  
 CRATHAM, NEW JERSEY

AFA

Dear Mrs. Wolfert,

Thank you for your letter of  
 March 7<sup>th</sup>.

The portrait which I have is  
 one of a pair valued at \$200 (a pair).  
 I have been advised not to separate  
 them.

If you are interested, please  
 let me hear from you.

Very truly yours,  
 Lois F. Angell

March 14, 1959

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March 14, 1959  
New York City, New York

Rabbi Benjamin M. Kahn, Director  
Ezra B'nai Hillel Foundation  
224 Locust Lane  
State College, Pennsylvania  
PA 16801

Dear Rabbi Kahn:  
Dear Mr. Kahn:

Upon receipt of your letter, we checked our inventory and found that the only works of art suitable in relation to the exhibition you outlined would be interested by Abraham Rattner. Two of these have been selected and I am enclosing our consignment invoice. The shipment will be made early in the week. I am also enclosing our consignment invoice listing the works of art in the gallery, all but one of which are

I hope your exhibition will be a great success. The right-hand side of the indicated above, are subject to a 50% per cent interest discount.

Sincerely yours,

I hope that one of your paintings will find its way into your collection. I hope, too, that the other will be a great

Philip

Enclosure

With best regards, I am

Sincerely yours,

Philip

Enclosure



March 14, 1959

Mr. Charles E. Buckley, Director  
The Currier Gallery of Art  
192 Orange Street  
Manchester, New Hampshire

Dear Mr. Buckley:

Jack Baur of the Whitney Museum has just advised me that the Rotter exhibition is being forwarded to Manchester for exhibition at The Currier Gallery of Art.

Enclosed please find our consignment invoice<sup>\*</sup> listing the paintings lent by the gallery, all but one of which are available for sale. You will note the prices in the right-hand column, which, as indicated above, are subject to a ten per cent museum discount.

I hope that one of these paintings will find its way into your collection. I hope, too, that the show will be a great success.

With best regards, I am

Sincerely yours,

EGH:ph

Enclosure

\* 5937



March 14, 1959

Sir Jacob Epstein  
18 Hyde Park Gate  
Kensington, S.W. 7  
London, England

Dear Sir Jacob:

As indicated in my cable, I should very much like to have the "Madonna and Child" lead casting shipped to me immediately at the price you quoted — \$150. Our check for that amount will be mailed to you promptly upon receipt. The client will be as delighted as I with your kind cooperation.

Indeed I am impressed, or rather overwhelmed, with your extraordinary energy and the added contributions you are making in the field of art. Would it be asking too much to have photographs sent to me of any new sculptures you produce available in dimensions not exceeding that of Majestas in height? You have a very large following among our collectors and I am most eager to see more examples of your work in such American collections.

I agree with you heartily about the type of representation American art has abroad. As you know, there is only one agency controlling foreign exhibitions and the choice is limited thereby. What you see in London is not necessarily representative of what is going on in America. On the contrary, this phase is rapidly dying out and the few creative artists in these categories will remain but the majority will turn to the "next fashion" promoted by one or two museums and by our trade publications. The public, however, is independent of such promotion and if you are familiar with the work of the artists whose names are printed below, it will please you, I am sure, to learn that they are all having tremendous success in the way of sales to public institutions and to private collections. The Whitney Museum is now preparing for a large retrospective exhibition of sculpture by your friend William Zorach and will devote two floors of the museum to this occasion. A book rather than a catalogue is being published in connection with this exhibition which, incidentally opens in October of 1959. So you see that art is not going to the dogs but that America is being misrepresented abroad.

And so, I close with my very best regards and many thanks for your generous cooperation.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.



[1959]

March, 14

LYNNE GUTHMAN  
KENT ANNEX, 199 LONGWOOD AVE.  
BROOKLINE, MASSACHUSETTS

Dear Mrs. Halpert,  
I'm sorry we couldn't get together  
in Feb but maybe March will be  
more convenient.

I have an interview at  
Sarah Lawrence in March, <sup>and</sup> ~~and~~  
the rest of the week-end <sup>will</sup> ~~will~~ be  
seeing art museums, etc.

I would love to see you if  
your brief schedule allows.

I went to Worcester Museum  
and observed the children's art class.  
Needless to say I was very  
much impressed. Unfortunately Ben

Bede wasn't there.

Mr. Wiroki has been very  
sweet. He gave me a wonderful  
letter of introduction to a Mr.  
Ephrum.

Dad and I thank you for  
your kind invitation to Ben  
Shaun's opening. We regret that we  
couldn't attend.

I remain  
Yours Sincerely,

Lynne Guthman

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established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.



330 Westover Road  
San Antonio, Texas

My dear Miss Halpert:

We are so happy that  
the cont. of Epstein's "Madonna  
and Child" is available. It  
is a lovely thing which I  
know we will truly enjoy.  
Just send it directly on to  
us when it arrives. There  
will always be someone here  
to receive it.

+ The two O'Keefe's (which  
we like even more now that  
we have them here) arrived  
apparently safely, but when  
the wooden crate was opened  
the glass on the smaller one,



"In the Patio" was cracked down one end. A small sliver of glass had broken loose and now is between the glass and the canvas. I don't believe it has cut the canvas but will have someone check carefully when a new glass is put in.

I called the Railway Express right away and they sent out a man to inspect the crate and jacking, etc. He wrote it on his report that the sliver of glass had broken loose. If there is damage to the canvas I will write you. I shall go ahead and have the picture framing shop replace the glass.

I notice that the glass over



I enclose my check for  
my second installment of  
\$1425.<sup>00</sup>/<sub>100</sub>

My husband sends best  
wishes to you along with  
me.

Most sincerely yours,  
Helen Jones



March 14, 1850

Mrs. Everett H. Jones  
330 Westover Road  
San Antonio, Texas

Dear Mrs. Jones:

I am delighted to report that Sir Jacob Epstein has sent me an affirmative reply and is shipping immediately his own cast of "Madonna and Child." When this arrives, I shall advise you, or, if you prefer, I shall send it to you directly. It will probably take two weeks or more for the shipment and the custom clearance.

He was very generous in making the price only slightly higher than the figure I quoted. \$850 will stand, plus the shipping charges, clearance, and duty. I cannot give you the exact figure at the moment but it should not exceed \$75. In any event, I will let you know when the sculpture arrives.

I hope that the paintings reached you and that you and Bishop Jones are enjoying these additions to your collection.

My very best regards.

Sincerely yours,

EH:pb

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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March 14, 1959

Mr. Seymour H. Knox  
Aiken  
South Carolina

Dear Mr. Knox:

Please forgive me for not writing you before this. Between the opening of the Shahn exhibition and the unprecedented attendance subsequently, all our other activities are at a complete standstill. It is really extraordinary and gratifying, to say the least, to witness the tremendous interest in contemporary American art and our only problem at the moment is the limited number of paintings and sculptures available for sale.

All this is in explanation of my delinquency in writing. The weathervane horse was packed and shipped by Hahn Bros. on February 27th and has no doubt reached you long before this letter. As you will note, all the open edges were soldered and tacked up. However, we could not find in our stock an iron rod appropriate in size to permit the vane to revolve. Besides, the weight of an old standard would be so great and so costly to ship that it seemed more advisable to omit this entirely. Perhaps you can get someone to locate an iron rod which would be available at any plumber's supply shop. We shall be glad to pay for it.

I am very eager to know how the magnificent horse looks against the landscape of Aiken.

My very best regards.

Sincerely yours,

EGH:pb



March 14, 1969

PO ✓  
Dr. Milton H. Miller  
University Hospitals  
1300 University Avenue  
Madison, Wisconsin

Dear Dr. Miller:

I am glad to enclose a catalogue of the current Shahn exhibition.

You will note that with very few exceptions the paintings were borrowed from museums and private collections. Since the opening of the show we have sold the large tempera, No. 1, and the two drawings, Nos. 13 and 14.

No. 2 — Late and Molecules — a gouache dated 1958 and measuring 40½" x 27" is priced at \$2500., while No. 4 — Poem of Ecstasy — a tempera measuring 30" x 53½" is priced at \$6000. In addition to these, we have a small group of drawings in our stock, as well as a collection of serigraphs in black and white and in color. These range from \$30. to \$125.

Because of the tremendous attendance and interest in the work of Ben Shahn, I think it would be inadvisable to send you photographs before the exhibition ends. However, if you will give me some idea of the price category you have in mind, I shall be glad to communicate with you directly afterward and shall advise you if and when new examples are delivered by the artist.

I look forward to seeing you at the gallery on your next visit to New York.

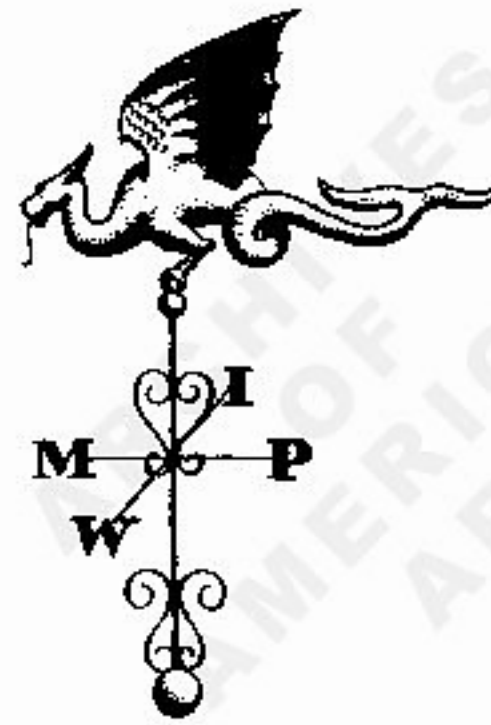
Sincerely yours,

EGH:ph  
Enclosure

COMMUNITY ARTS PROGRAM  
RICHARD B. K. McLANATHAN  
DIRECTOR

MUNSON-WILLIAMS-PROCTOR INSTITUTE

510 CENESSE STREET • UTICA 4, NEW YORK • TELEPHONE [REDACTED]  
SWIFT 7-0000



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March 14, 1959

Mrs. Edith Gregor Halpert, Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Edith:

The atmosphere is scarcely holy but it is fairly lively! And, of course, we have been having Oswego-like weather.

I should be delighted to ship the Horace Pippin painting direct to Dr. Jessar, as well as to send him a copy of the catalogue.

The Shahn opening was a great success and very satisfying. I must say in view of the current standard of the art world in New York. Again let me congratulate you on the catalogue which is really a memorable achievement. Needless to say our Trustees were delighted with the painting which adorns its cover.

I am not sure when Jane and I will next be in New York but we will much look forward to a visit with you.

With many thanks and all good wishes,

Cordially,

Richard B. K. McLanathan  
Director

RBKMcL:mcF



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March 14, 1958

Mr. Harry E. Madway, President  
Parkway Triangle Construction Co.  
330 North 22nd Street  
Philadelphia 3, Pennsylvania

Dear Mr. Madway:

Thank you for your letter.

I am sorry if I created a false impression. My communication with Miss Melanie Kabane referred merely to a confirmation which I am very glad to have from you and which was enclosed with your letter of March 10th. Naturally we do not expect payment until after delivery has been made.

We shall now await shipping orders from Miss Kabane and will attend to the matter promptly on receipt. I hope you are planning to be in New York during the term of the current exhibition, a catalogue of which I am now enclosing. Thank you for your courtesy.

I look forward to meeting you on the

Sincerely yours,

EGH:ph  
Enclosure

Enclosure (2)

*PLH*

March 14, 1959

Mrs. John E. Stauffer  
65 Mower Street  
Worcester 2, Massachusetts

Dear Mrs. Stauffer:

Thank you for your letter.

As you will note, we are representatives for the artists whose names are printed below, including Stuart Davis, but from time to time purchase outright examples by such artists as Hartley et cetera.

At the moment I am enclosing catalogues of our two most recent exhibitions — or rather, three.

It is difficult to give you the exact price range for artists as the figures vary in relation to medium and size. Since — I gather — you are planning to be in New York on March 28th, why don't you drop in and see what we have available. We are open on that day from ten to six. This applies to every day in the week except Sunday when the gallery is closed.

I look forward to meeting you on March 28th.

Sincerely yours,

EGH:pb  
Enclosures (3)

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AFX

March 14, 1959

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Mr. Frederick B. Robinson, Director  
Springfield Museum of Fine Arts  
49 Chestnut Street  
Springfield 3, Massachusetts

Dear Mr. Robinson:

Much as I would like to be of help to you, it is very difficult for me to specify a figure as we have not had an Erastus Field painting for sale for quite a period. My closest guess would be \$7500.

You are very fortunate indeed to obtain this very important painting which I remember very well. It just occurred to me that Nina Little, who is very active as an adviser to several museums and gets about considerably, could give you a more exact figure. Her home address is 305 Warren Street, Brookline, Massachusetts.

Sincerely yours,

EGH:pb

JOHN GROSS

March 15<sup>th</sup> [1959]

I noticed in today's Milwaukee Journal that Ben Shahn is having a one man show at the Downtown Gallery. If there is a catalog or brochure on the exhibition I would sure appreciate a copy. Let me know if there is any charge. I am an ardent fan of Mr. Shahn and would love to get to New York to see the exhibition. Will appreciate an answer.

I remain

Very Truly Yours

John Gross  
1660 W. Courtland Ave.  
Milwaukee 9, WISC.

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Colby College  
Waterville, Maine

271 Mary Low Hall  
March 16, 1959

Mrs. Edith G. Halpert  
Downtown Gallery  
32 East 51 Street  
New York, New York

Dear Mrs. Halpert:

I am an art major here at Colby. At present I am studying American art. For a term paper I have chosen to write on the work of Ben Shahn. I plan to be in the New York area next week and hope to be able to visit the gallery to study some of Mr. Shahn's work.

I hope I will not cause any difficulties by asking to see his work. I will most probably be in the city on March 21 or 22. I will greatly appreciate any help I receive for my project. I have admired Mr. Shahn's work for some time and I am pleased to have the opportunity to study it at close range.

Thank you very much for your kind attention.

Sincerely,

*Jacqueline Bendelius*

(Miss) Jacqueline Bendelius

F  
*The Corcoran Gallery of Art*  
*Washington 6, D. C.*

HERMANN WARNER WILLIAMS, JR.  
DIRECTOR AND SECRETARY

METROPOLITAN B-3211

March 16, 1959

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Edith:

I have been hoping I would have a reply to my letter about the exhibition we have scheduled for January 15-February 28 of some of the masterpieces of your collection.

It seems to me that in order to give even a slight concept of the scope and importance of your collection that we would have to use both our special exhibition galleries, and even then I suspect that could only be considered a sample. However, you know that we want to do as far as possible what would be agreeable with you, and I hope you will let me know your views as to the scope and timing so we may make our final arrangements in the very near future.

Sincerely yours,

*H. W. Williams, Jr.*

Director

HNW/arf

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is withheld 60 years after the date of sale.



# H E N R Y D R E Y F U S S

4 WEST 58TH STREET, NEW YORK 19, PLAZA 3-8030

HENRY DREYFUS  
JULIAN G. EVERETT  
ROBERT H. HONE  
WILLIAM F. H. PURCELL  
DORIS MARKS  
RITA HART

CALIFORNIA OFFICE  
500 COLUMBIA STREET  
SOUTH PASADENA

March 16, 1959

Mrs. Edith Halpert  
Downtown Gallery  
32 E. 51 St  
New York, N Y

## Re: Appraisals for Insurance

Dear Mrs. Halpert:

Back in 1950 and 1952 Mr. Dreyfus purchased some paintings which we imagine have increased in value. The listing is shown below together with current insurance amounts. I should very much appreciate your going over this and sending me a new appraisal as you see fit.

Ben Shahn - "Ice Cream Cone"	\$550	900.
Herbert Katzman - "Giotto Tower" --	\$250	550.
Walter Meigs - "Ice Cream Cake & Candy" --	\$150	300
Charles Oscar - "Man with Flag" --	\$60	175.
Floyd Johnson - "Backstreet City" --	\$200	700 (?)

We are not looking to just arbitrarily up the insurance -- but want a true evaluation, and should appreciate your advice.

Thank you for your time and attention.

Sincerely,

*Rita Hart*

RH

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COPY

LAW OFFICES

LANG, BYRD, CROSS, LADON & OPPENHEIMER

1500 MILAM BUILDING  
SAN ANTONIO 5, TEXAS

SYLVAN LANG  
LESLIE BYRD  
DALTON CROSS  
BERNARD LADON  
JESSE H. OPPENHEIMER  
JOHN P. GILES  
PERRY D. DAVIS, JR.  
NEILL BOLDRICK, JR.  
STANLEY D. ROSENBERG

March 16, 1959

2121

Mathis & Ramsey  
Insurance Agents  
Aurora Hotel  
San Antonio, Texas

Gentlemen:

On my Fine Arts Policy, please add a rider to  
commence Friday, March 20, 1959, and covering the follow-  
ing painting:

"Barn Decorations", 1959, an oil by  
Charles Sheeler. Size: 38" x 27".  
Valuation - \$7,500.00.

Will probably want such rider for <sup>at least</sup> one week, but  
will notify you before the week is over whether we want  
same added to our policy.

Thanking you, I am,

Very truly yours,

*Sylvan Lang*  
Sylvan Lang

17

cc: The Downtown Gallery  
New York City

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from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.



SPRINGFIELD MUSEUM OF FINE ARTS

49 CHESTNUT STREET  
SPRINGFIELD 3, MASSACHUSETTS

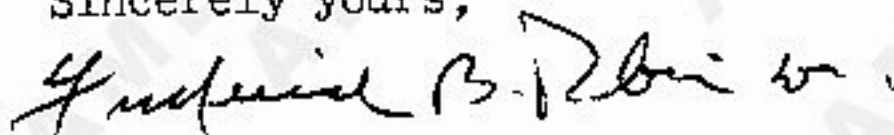
March 16, 1959

Dear Mrs. Halpert:

Many thanks for your helpful letter of March 14. Your advice as to Mrs. Little is good and I shall write to her accordingly. In the meantime, please believe I am grateful to you for your interest and help.

With kind regards,

Sincerely yours,



Frederick B. Robinson  
Director

Mrs. Edith Gregor Halpert  
Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

FBR/c

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information pertains to a person who died 60 years after the date of sale.



# SUN

JOHN DAVID ROBINSON, EDITOR

*A Magazine of Visual Theology*

~~344 SUMMIT AVENUE, SAINT PAUL 2, MINNESOTA~~  
60 EAST SOUTH TEMPLE STREET, SALT LAKE CITY 11, UTAH

16 March 1959

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Mrs. Halpert:

I expect you will recall our conversation at your gallery last September about trends in contemporary art, Ben Shahn and Abraham Rattner, and this nascent magazine.

I have been ill and the rising of this SUN has been delayed. But the prospectus should be out shortly, and I plan the initial issue within a month.

I was much taken with the excerpts from Ben Shahn's introduction to the catalogue of his current show at your gallery run in this week's TIME. Marvelous to have an artist so broadly concerned, so humanly involved (most of our abstract expressionist friends evidently prefer disengagement), and so finely articulate. I was recalled with pleasure to his Harvard lectures THE SHAPE OF CONTENT.

I'd like to reprint the entire introduction in the first issue of this magazine, if on reading it through the whole strikes me as keenly as the TIME-sampled parts. Would you send me a copy of the catalogue please? And may I have permission to reprint it, with credit to you and the Downtown Gallery, if it seems suitable?

I am writing to Mr. Shahn at Roosevelt, New Jersey, to request his permission. Last summer, while he was abroad, I wrote him inviting him to join the theologians (of various sorts), museum folk, etc., on the SUN's editorial advisory board. I haven't heard from him yet. I'll hope to receive an answer to the essay reprint request.

Are there any of the Shahn drawings or paintings from the current show which you feel are extra-specially important, which I should reproduce in the first SUN? Have you photographs.

I realize this letter is dense with requests. But recalling your cordial interest last summer I'm presuming on your kindness. Be assured of my real thanks.

Sincerely,

John-David Robinson

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March 16, 1959

Mr. C. C. Cunningham, Director  
Wadsworth Atheneum  
25 Atheneum Sq.  
Hartford 3, Conn.

Dear Mr. Cunningham:

Mrs. Halpert asked me to reply to your letter of  
March 9th.

We have checked our records on your Stuart Davis  
Painting, "Still Life", and are listing below  
what information we have. We have no record of  
its being exhibited at the Whitney Studio, nor  
do we have a catalogue of any exhibitions there  
in 1925 or 1926.

Exhibited: Minnesota State Fair	7/47
University of Iowa	5/48
Stephens College	1/49
(Santa Barbara Museum & Circuit	
de Young Memorial Museum	
(Portland Art Museum	7/49
Rollins College	1/51
Cincinnati Art Museum	4/51

Sincerely yours,

Nathaly O. Baum

THE ART ACADEMY OF CINCINNATI  
CINCINNATI 6, OHIO

HERBERT P. BARNETT, DEAN

TELEPHONE PA 1-5206

March 17, 1959

Mrs. Edith Halpert  
Downtown Gallery  
32 East 51st Street

Dear Mrs. Halper:

There will be a position open here in the Fall or even this summer for a good painter who is also an excellent draftsman. The salary is upwards of \$5,000 depending upon the qualifications of the artist and I thought you might know of someone who would meet our requirements and be of the peculiarly amiable disposition necessary to live with faculty, students and dean.

We need someone who works in a middle of the road to modern vein and who can teach figure drawing in a relatively traditional manner and it would be nice to have someone with a moderate reputation although we know that fame cannot be purchased at this price. The work is not too taxing and most of our teachers carry on their own work easily and have studios on the premises.

I would appreciate your suggestions and as we are coming to a decision about some other candidates I would be happy to have them at your earliest convenience.

Sincerely yours,

  
Herbert P. Barnett  
Dean

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purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

Mrs. John Barclay, Jr.  
320 W. Pittsburgh Street  
Greensburg, Pennsylvania

March 17, 1959.

Dear Edith Halpert;

Thank you for you letter---but I'm afraid  
giving you first refusal---as I was willing  
to do---would be waste motion for both of us.

Surely you remember the little Marin fir-tree  
which was at the MOMA lending service several  
years ago was priced by you at \$625.--- it  
could scarcely be compared to these two early  
New York series watercolors, could it?

Yrs  
John E. Barclay

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

The Detroit Institute of Arts

DETROIT 2, MICHIGAN

March 17, 1959

The Downtown Gallery  
32 East 51st Street  
New York 22

Dear Sirs:

To my horrified surprise I discovered yesterday while filing that Mr. Richardson's letter to Mrs. Halpert of March 4th was dated 1954! May I ask you to kindly correct this date, to keep the records straight? Sorry to have to bother you about such a silly error. Many thanks.

Sincerely yours,

*Helene Monroe*

(secretary to the Director)



2020 University Avenue  
Madison 5, Wisconsin  
March 17, 1959

*ms*  
*pl mule*

Downtown Gallery  
32 E. 51st Street  
New York, New York

Dear Madam:

I am writing you as I am interested in establishing a contact with a New York gallery. My work consists of small silver sculpture which, I feel, should be seen personally rather than in photographs in order to understand its scope and detail.

As I will be in the New York area from March 28 through April 1, I would like to take the liberty of calling on your gallery to briefly acquaint you with some examples of my work.

Here is a very brief resume of my professional background:

M.F.A.: Cranbrook Academy of Art  
Teaching: University of Wisconsin since 1956

Fulbright Fellowship to England

Work shown in regional and national competitive and invitational exhibits since 1953, with awards. Work in several prominent private collections and public museums.

I look forward to meeting you.

Sincerely,

*Earl Krentzin*  
Earl Krentzin

THE PRINT CLUB  
1614 LATIMER STREET  
PHILADELPHIA 3

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MRS. LLOYD WELLS

March 17, 1959

Downtown Gallery  
32 East 51st Street  
New York, New York

Dear Sirs:

Would you please send on consignment  
Ben Shahn's "Algerian Memory." We have a  
client who is interested to we'd like to have  
it as soon as possible.

Sincerely yours,

*Bertha von Moschizsker*

Bertha von Moschizsker  
Director

BvM/ee

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ascertained after a reasonable search whether an artist or  
publisher is living, it can be assumed that the information  
may be published 60 years after the date of sale.

GALLERIES OPEN TO THE PUBLIC



Mrs. Aaron Richmond  
129 Dean Road  
Brookline 46, Mass.

March 17, 1959

Dear Mrs. Halper:

The Marin has not made us  
feel that we cannot live without  
it. Perhaps some day an important  
Marin may come into the market  
and we would love it if you'd give  
us first whack at it. Could you  
possibly do that? Meantime, we're  
sending the water color to you this  
week by Boston Truck.

I expect to be in New York  
mid - April, and will be in to  
see if you have something (in  
addition to the West Weber) to fill  
in all the open wall spaces I'm  
tired of looking at!

Cordial greetings to you from  
both of us.

Aime Dickerson

ROBERT F. ROSENSTIEL

718 SOUTH BROADWAY  
LOS ANGELES 14, CALIFORNIA

March 17, 1959

Edith Gregor Halpert, Dir.  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

AIR MAIL

Dear Madam:

On March 4 I wrote you regarding items which  
you could provide for the Westland School Show which  
has been subject to prior correspondence.

The show is May 1, 2, and 3, so I would appreciate very much hearing from you further in this matter.

Yours very truly,

*Robert F. Rosenstiel*  
Robert F. Rosenstiel

RFR/et

*not in file*

Not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



PO ✓

Mrs. Henry Spiller  
50 Rumsey Road  
Buffalo 9, New York

March 17, 1959

Dear Mrs. Halpern,

I want to express my very warm thanks for your gracious letter to me as well as to the Albright Art Gallery - which I visited in last week. - As soon as our Members' Gallery Committee has had its meeting with Mr. Smith (upon his return from New York), you shall hear from us officially in regard to any possible selections. In the meantime, again my thanks and warmest personal regards.

Sincerely,

Henry W. Spiller

SS

March 17, 1959

Dear Edith,

We are now trying to get the list of artists and works which we will have for the B.U. sale and would appreciate it very much if you could let us know exactly what you are going to be able to send us. Artist, title medium and price.

We should know within the next week, just what day Boston Truck will be able to

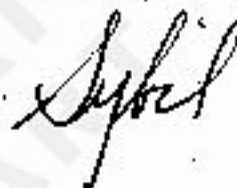


pick up the New York pictures for us, and as soon as I hear, I will let you know when to expect them.

Steve and I have been spending our week-ends on skis and as of this week-end, Steve is nursing a sprained ankle. Hope that we'll be in New York before too long and perhaps we can get together an evening for dinner.

Regards from both of us,

Sincerely,



ART : USA : 59  
AT THE COLISEUM  
APRIL 3 - APRIL 19

March 18, 1959

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51 Street  
New York, N. Y.

Dear Edith:

This is just a note to tell you about the loans of the Ben Shahn paintings in ART:USA:59.

I have made arrangements to borrow AGE OF ANXIETY from Mr. Joseph Hirschhorn, and SEHOLEM ALEICHEM from Mr. David Harris.

This completes the loan list for the paintings from your gallery. The third Shahn painting we are using is, of course, your ANGER.

Thank you, as always, for your generous cooperation.

Fond blessings,



LN:is

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Rome, March 18, 1959

Miss Edith G. Halpert  
The Downtown Gallery  
32 East 51 Street  
New York 22, N.Y.

Dear Miss Halpert:

Thank you very  
much for your precious inform-  
ations and for the elegant  
catalogue -

All my wishes for the  
success of the Ben Shahn  
exhibition which is being  
held now in your Gallery -

very sincerely yours  
Mirella Bentivoglio

Via Archimede 139  
Rome (Italy)

## THE CURRIER GALLERY OF ART

192 ORANGE STREET  
MANCHESTER, NEW HAMPSHIRE

CHARLES E. BUCKLEY  
DIRECTOR

March 18, 1959

Mrs. Edith Halpert, Director  
The Downtown Gallery  
32 East Fifty-first Street  
New York 22, New York

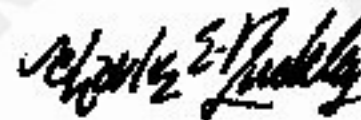
Dear Mrs. Halpert:

Many thanks for sending along the list of works by Rattner included in Four American Expressionists. We are looking forward to this exhibition which will open with a touch of fanfare on April eleventh.

I realize that I have not been in to see you for quite some time although I have been in and out of New York rather often of late. The next time I am down, which will be in April, I shall most certainly call on you.

With best regards,

Sincerely yours,



CEB:ve





OFFICE OF  
THE EDITOR

# ENCYCLOPÆDIA BRITANNICA

425 N. MICHIGAN AVENUE • CHICAGO 11, ILLINOIS

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March  
18  
1959

Mrs. Halpert  
Downtown Gallery  
32 East 51st Street  
New York 22, New York

RE GXB

Dear Mrs. Halpert:

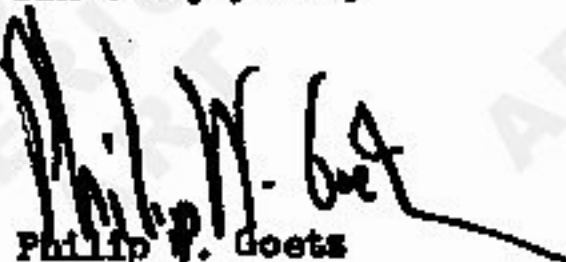
We are currently revising the illustrations accompanying the article WATER-COLOUR PAINTING for the forthcoming edition of Encyclopædia Britannica; and in this connection our author, Mr. Winslow Ames, has suggested that I contact you in an attempt to secure a black-and-white print of one of the paintings by Ben Shahn. Mr. Ames suggested that the choice of the painting be left to you.

I am writing, therefore, to ask if you would be good enough to select for us a water colour by Mr. Shahn and send a print to us for use with Mr. Ames' article. May I also ask that you please sign the enclosed permission form and return it to us along with the print?

We are, of course, prepared to pay your usual print charge and reproduction fee if required.

I shall be extremely grateful to you for your courtesy in this matter and look forward to hearing from you at your earliest convenience.

Sincerely yours,



Philip W. Goetz  
Picture Editor

PWG:ma

Encl.

Dear MRS. Halpert:

We are enjoying our two paintings so very much.

We shall be in again  
before we leave for the  
Coast -

Til then - Best wishes,

Francis Hackett

Wednesday  
MARCH 18  
[1959]

**NOTEL** *New Weston*  
MANSON AT 50<sup>th</sup> - NEW YORK CITY  
A KNOX HOTEL



MILTON H. MILLER, M. D.  
UNIVERSITY HOSPITALS  
1200 UNIVERSITY AVENUE  
MADISON, WISCONSIN  
March 18, 1959

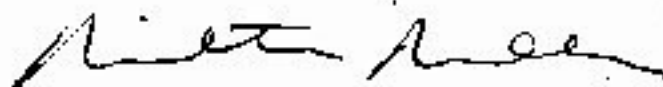
Miss Edith Gregor Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Miss Halpert:

Thank you for your good letter of March 14th. I hope to be in New York later in the spring and will write to you a little in advance. Perhaps we can sit down for a little while at that time.

I had anticipated the purchase of a painting this year in the approximate range of \$1,500.00, though perhaps that is not the fixed limit. Thanks also for the catalogue which was very interesting.

Sincerely yours,



Milton H. Miller, M.D.

MMH:w

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

DAVID A. WINGATE  
15 SYCAMORE DRIVE  
EAST HILLS, ROSLYN, L. I.  
—  
MAYFAIR 1-2122

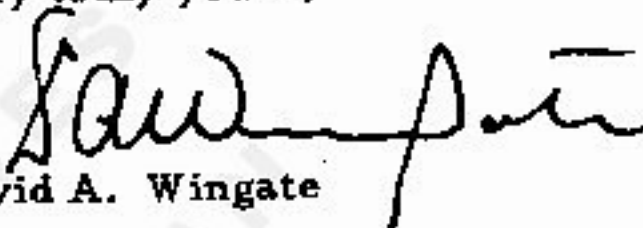
March 18, 1959

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York, N. Y.

Dear Mrs. Halpert:

As agreed, I am enclosing my check in the amount of \$100 as a deposit on a seascape by Leo Golden which has been sent on exhibition to the Far East. I will expect a call from you when this painting returns so that we can arrange the final financing at the price agreed upon, \$900.

Very truly yours,

  
David A. Wingate

DAW/rc

Enc. Ck. \$100

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